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MACBETH

EDITED BY W. J. ROLFE

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To the Armed Forces and Merchant Marine

MRS. SIDDONS AS THE TRAGIC MUSE (*Reynolds*)

SHAKESPEARE'S

TRAGEDY OF

MACBETH

EDITED, WITH NOTES

BY

WILLIAM J. ROLFE, LITT.D.

FORMERLY HEAD MASTER OF THE HIGH SCHOOL
CAMBRIDGE, MASS.

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MACBETH.

W. P. 13

PREFACE

THIS edition of *Macbeth*, first published in 1877, is now revised on the same general plan as the *Merchant of Venice* and other plays that have preceded it.

Most of the notes on *textual variations* (of less importance in this play than in some others, as the folio text is the only early one) have been either omitted or abridged. Teachers in secondary schools or in colleges who may wish to give more attention to this subject will of course make use of Dr. Furness's encyclopedic edition of the play, which in other ways also they will find indispensable.

I have likewise omitted most of the "Critical Comments" from the introduction and elsewhere, as the books from which they were taken are now generally accessible in public and school libraries. For these extracts I have substituted comments of my own, in the course of which I have attempted to settle some questions that have been much discussed, but, to my thinking, never satisfactorily answered. I have endeavoured to show how Shakespeare himself answers them, instead of reading into the play what is not there, as some excellent critics seem to me to have done.

In the Appendix I have discussed certain questions concerning the character of Banquo that have been raised in recent years by German and other critics; and concerning the part of Hecate, which I cannot believe to be from the hand of Shakespeare. These

questions, also, I endeavour to settle by the internal evidence of the play.

I have retained the extracts from Holinshed in the introduction to the Notes, because I think they will interest many readers and students who may not have Furness's edition at hand, or would not look the matter up in a separate book. Young students might well read parts of it with the teacher, as a quaint specimen of Elizabethan prose.

The Notes have been carefully revised throughout, some being abridged, some expanded, and new ones added, including a considerable number in place of those referring to my editions of other plays. The book is now absolutely complete in itself.

I believe that teachers and students will prefer the new edition to the old one; but both can be used, without serious inconvenience, in the same class or club.

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CAWDOR CASTLE

INVERNESS

INTRODUCTION TO MACBETH

THE HISTORY OF THE PLAY

Macbeth was first printed in the folio of 1623, where it occupies pages 131 to 151 inclusive, in the division of "Tragedies." It was registered in the books of the Stationers' Company, on the 8th of November, 1623, by Blount and Jaggard, the publishers of the folio, as one of the plays "not formerly entered to other men." It was written between 1604 and 1610; the former limit being fixed by the allusion to the union of England and Scotland under James I. (iv. 1. 121), and the latter by the MS. Diary of Dr. Simon Forman, who saw the play

performed "at the Globe, 1610, the 20th of April, Saturday." It may then have been a new play, but it is more probable, as nearly all the critics agree, that it was written in 1605 or 1606. The accession of James made Scottish subjects popular in England, and the tale of *Macbeth and Banquo* would be one of the first to be brought forward, as Banquo was held to be an ancestor of the new king. A Latin "interlude" on this subject was performed at Oxford in 1605, on the occasion of the king's visit to the city; but there is no reason for supposing that Shakespeare got the hint of his tragedy from that source.

It is barely possible that there was an earlier play on the subject of Macbeth. Collier finds in the Registers of the Stationers' Company, under date of August 27, 1596, the entry of a "Ballad of Makdobeth," which he gives plausible reasons for supposing to have been a drama, and not a "ballad" properly so called. There appears to be a reference to the same piece in Kemp's *Nine Days' Wonder*, printed in 1600, where it is called a "miserable stolne story," and said to be the work of "a penny Poet."

Steevens maintained that Shakespeare was indebted, in the supernatural parts of *Macbeth*, to *The Witch*, a play by Thomas Middleton, which was discovered in manuscript towards the end of the eighteenth century. Malone at first took the same view of the subject, but finally came to the conclusion that Middleton's play was the later production, and that he must there-

fore be the plagiarist. The Clarendon Press editors take the ground that there are portions of Macbeth which Shakespeare did not write; that these were interpolated after the poet's death, or at least after he had ceased to be connected with the theatre; and that "the interpolator was, not improbably, Thomas Middleton."

These views have found little favour with other Shakespearian critics. A more satisfactory explanation of the imperfections of the play ascribes them to the haste with which it was written. White, who refers its composition to "the period between October, 1604, and August, 1605," remarks: "I am the more inclined to this opinion from the indications which the play itself affords that it was produced upon an emergency. It exhibits throughout the hasty execution of a grand and clearly conceived design. But the haste is that of a master of his art, who, with conscious command of its resources, and in the frenzy of a grand inspiration, works out his composition to its minutest detail of essential form, leaving the work of surface finish for the occupation of cooler leisure. What the Sistine Madonna was to Raphael, it seems that *Macbeth* was to Shakespeare — a magnificent impromptu; that kind of impromptu which results from the application of well-disciplined powers and rich stores of thought to a subject suggested by occasion. I am inclined to regard *Macbeth* as, for the most part, a specimen of Shakespeare's unelaborated, if not unfinished, writing, in the maturity and highest vitality of his genius. It abounds

in instances of extremest compression and most daring ellipsis, while it exhibits in every scene a union of supreme dramatic and poetic power, and in almost every line an imperially irresponsible control of language. Hence, I think, its lack of completeness of versification in certain passages, and also some of the imperfection of the text, the thought in which the compositors were not always able to follow and apprehend."

The Historical Sources of the Play

Shakespeare drew the materials for the plot of *Macbeth* from Holinshed's "Chronicles of Englande, Scotlande, and Ireland," the first edition of which was issued in 1577, and the second (which was doubtless the one the poet used) in 1586–87. The extracts from Holinshed in the notes will show that the main incidents are taken from his account of two separate events, — the murder of Duncan by Macbeth, and that of King Duffe, the great-grandfather of Lady Macbeth, by Donwald. It will be seen, too, that Shakespeare has deviated in other respects from the chronicle, especially in the character of Banquo.

Although, as Knight remarks, "the interest of *Macbeth* is not an *historical* interest," so that it matters little whether the action is true or has been related as true, I may add, for the benefit of my younger readers, that the story of the drama is almost wholly apocry-

phal. The more authentic history is thus summarized by Sir Walter Scott:—

"Duncan, by his mother Beatrice a grandson of Malcolm II., succeeded to the throne on his grandfather's death, in 1033: he reigned only six years. Macbeth, his near relation, also a grandchild of Malcolm II., though by the mother's side, was stirred up by ambition to contest the throne with the possessor. The Lady of Macbeth also, whose real name was Graoch, had deadly injuries to avenge on the reigning prince. She was the granddaughter of Kenneth IV., killed 1003, fighting against Malcolm II.; and other causes for revenge animated the mind of her who has been since painted as the sternest of women. The old annalists add some instigations of a supernatural kind to the influence of a vindictive woman over an ambitious husband. Three women, of more than human stature and beauty, appeared to Macbeth in a dream or vision, and hailed him successively by the titles of Thane of Cromarty, Thane of Moray, which the king afterwards bestowed on him, and finally by that of King of Scots; this dream, it is said, inspired him with the seductive hopes so well expressed in the drama.

"Macbeth broke no law of hospitality in his attempt on Duncan's life. He attacked and slew the king at a place called Bothgowan, or the Smith's House, near Elgin, in 1039, and not, as has been supposed, in his own castle of Inverness. The act was bloody, as was the complexion of the times; but, in very truth, the

claim of Macbeth to the throne, according to the rule of Scottish succession, was better than that of Duncan. As a king, the tyrant so much exclaimed against was, in reality, a firm, just, and equitable prince.[1] Apprehensions of danger from a party which Malcolm, the eldest son of the slaughtered Duncan, had set on foot in Northumberland, and still maintained in Scotland, seem, in process of time, to have soured the temper of Macbeth, and rendered him formidable to his nobility. Against Macduff, in particular, the powerful Maormor of Fife, he had uttered some threats which occasioned that chief to fly from the court of Scotland. Urged by this new counsellor, Siward, the Danish Earl of Northumberland, invaded Scotland in the year 1054, displaying his banner in behalf of the banished Malcolm. Macbeth engaged the foe in the neighbourhood of his celebrated castle of Dunsinane. He was defeated, but escaped from the battle, and was slain at Lumphanan in 1056."

Whether Shakespeare was ever in Scotland is a question that has been much discussed. Knight (*Biography*, ed. 1865, p. 420 fol.) endeavours to prove that the poet visited that country in 1589, but most of the editors agree that there is no satisfactory evidence of his having ever been there.[2]

[1] This view is confirmed by Mr. E. A. Freeman (*Norman Conquest*, ii. p. 55): "All genuine Scottish tradition points to the reign of Macbeth as a period of unusual peace and prosperity in that disturbed land."

[2] For a good summary of the discussion see Furness's *Macbeth*, p. 407 fol. (488 fol. in revised ed.).

Macbeth and Lady Macbeth

Concerning the two leading characters of the play, Macbeth and his Lady, there has been much discussion and a wide divergence of opinion. Let us examine the play for such facts relating to them as we can discover, and consider what inferences we may draw from these facts as to the characters and relations of the pair.

At the opening of the play Macbeth is the thane of Glamis and a captain in the Scottish army, which has just won a victory over the king of Norway, who was aided by a force of rebels under the command of the thane of Cawdor. Macbeth and his fellow-captain Banquo have performed prodigies of valour in the battle, and are on their way home from the field when they are met by the three witches, as Shakespeare calls them, and as they are called in the old chronicle from which he took the main incidents of his plot. They appear to be simply the witches of ancient superstition, — hags who have gained a measure of superhuman knowledge and power by a league with Satan, to whom they have sold their souls and pledged their service. From the first scene of the play we learn that they have planned this meeting with Macbeth, whom, in reply to his startled question, "What are you?" they hail, one after another, as "thane of Glamis," then "thane of Cawdor," and finally, "Macbeth, that shalt be king hereafter!" Banquo then asks what prediction they have for him; and in turn they address him as

"Lesser than Macbeth and greater," "Not so happy, yet much happier," and add, "Thou shalt get kings, though thou be none." Macbeth would fain have them tell him more, but they vanish with no response to his eager appeal.

A moment later, Ross and Angus arrive as messengers from King Duncan, by whose command they hail Macbeth as "thane of Cawdor."

Here occurs one of the inconsistencies of the play which puzzle the critics. In the interview with the Witches Macbeth had said:—

> "By Sinel's death I know I am thane of Glamis,
> But how of Cawdor? the thane of Cawdor lives,
> A prosperous gentleman."

This may have been said merely to draw out an explanation from them, though he must have been aware that Cawdor was a traitor who had just been conquered and taken prisoner in the battle from which he himself was returning. But when Ross hails Macbeth as "thane of Cawdor," the latter replies:—

> "The thane of Cawdor lives; why do you dress me
> In borrowed robes?"

Angus then states that Cawdor lives indeed, but is condemned to death for treason; but just what his treason was he does not know. This is not easily explained, as Ross, who is now present with Angus, had in a former scene informed Duncan of Cawdor's presence in the

battle as an ally of the Norwegian king; and Ross himself had been directed to see Cawdor executed, and his title given to Macbeth.

We know, however, that such inconsistencies not unfrequently occur in plays that appear to have been written less hurriedly than *Macbeth* evidently was; and this may be an instance of the kind. If scene 2 of this act is an addition by another hand, as some suppose, Shakespeare may not be responsible for the fault.

In the soliloquy that follows this announcement of the new honour conferred upon him, Macbeth says: —

> "Two truths are told
> As happy prologues to the swelling act
> Of the imperial theme. — I thank you, gentlemen. —
> [*Aside.*] This supernatural soliciting
> Cannot be ill, cannot be good. If ill,
> Why hath it given me earnest of success,
> Commencing in a truth? I am thane of Cawdor.
> If good, why do I yield to that suggestion
> Whose horrid image doth unfix my hair,
> And make my seated heart knock at my ribs,
> Against the use of nature? Present fears
> Are less than horrible imaginings.
> My thought, whose murther yet is but fantastical,
> Shakes so my single state of man that function
> Is smother'd in surmise, and nothing is
> But what is not."

Here, almost at the moment when the prediction concerning the thaneship of Cawdor is fulfilled, we find Macbeth meditating murder, that he may bring about

the fulfilment of the prediction that he shall be king hereafter. To one critic at least this seems rather sudden, but he ascribes it to the rapidity with which the action of this play rushes on from first to last. To my thinking, it is in perfect keeping with one of the most marked characteristics of Macbeth, — his active imagination. This is the key to much that he afterwards says and does.

In *The Tempest*, when Antonio is tempting Sebastian to murder King Alonso, he says: —

> "What might,
> Worthy Sebastian? — O, what might? . . .
> The occasion speaks thee, and
> My strong imagination sees a crown
> Dropping upon thy head."

This might be said of Macbeth at this point in his career. Not only is he sure that the prophecy is to be fulfilled, but, to quote the words of the Lady in another scene, he "feels now the future in the instant." His strong imagination *sees* the crown suspended over his head, as later he sees the air-drawn dagger marshalling him the way to murder. The golden prize hangs within his reach. It is held only by the slender thread of an old man's life. He has but to cut that thread, and the crown is his. "Come, let me clutch thee!" is his mental exclamation. But the "horrid image" of the murder comes before his mind's eye with equal vividness, and makes his seated heart knock at his

ribs. The bloody deed is as yet but "fantastical" — a thing of fancy — but it is as real to him and as frightful as the ghost of Banquo, which is no outward apparition, but

> "A [spectre] of the mind, a false creation,
> Proceeding from the heat-oppressed brain."

It is the bloody business which informs thus to his eyes — that makes the fearful visions of his excited imagination seem to take palpable shape before him.

Is this the first suggestion of murder that has occurred to Macbeth? Some of the best critics believe that he had meditated this bloody treason before the beginning of the play. They infer this from what Lady Macbeth says, when, in a subsequent scene, he determines that he will proceed no further in this business of murder (i. 7. 49): —

> "When you durst do it, then you were a man;
> And, to be more than what you were, you would
> Be so much more the man. *Nor time nor place*
> *Did then adhere, and yet you would make both.*"

This is the only passage in the play that can be construed as a hint that Macbeth had plotted the taking-off of Duncan at some earlier time, and that the Lady had advised him to wait for a more favourable opportunity. I do not think that we are driven to this interpretation, or that it is necessary, if we reject it, to suppose that a scene has been lost or omitted in which the pair had discussed their plans for the crime. There

has been an interval sufficient for such discussion, but Shakespeare did not deem it necessary or desirable to introduce it into the play. We have evidence *in the play as it stands* that the words I have quoted from Lady Macbeth's speech *cannot* refer to a time previous to the dramatic action. Such a supposition is inconsistent with her soliloquy after reading Macbeth's letter in which he tells her the Witches have predicted that he is to be king. She fears his nature, which will not permit him to "catch the nearest way"—that is, to kill Duncan. If at any former time he had proposed to kill him, she could have no doubt of his being willing to do it now. She could not have thought that, though he had ambition, he was without the illness that should attend it, and that the valour of her tongue must overcome his repugnance to the crime. A moment afterwards she asserts that she will have to commit the crime herself. At the close of that terrible apostrophe to the spirits of darkness in which she prays that she may be unsexed and filled with direst cruelty, she says:—

> "Come, thick night,
> And pall thee in the dunnest smoke of hell,
> That my keen knife see not the wound it makes,
> Nor heaven peep through the blanket of the dark,
> To cry 'Hold, hold!'"

She is to use the knife, not urge her husband to do what she assumes he will fear to do. When Macbeth comes in, she says to *him*:—

> " He that 's coming
> Must be provided for; and you shall put
> This night's great business *into my dispatch*."

She will be responsible for dispatching this business. Macbeth says: " We will speak further; " but she tells him that all he is to do is only to " look up clear," and not to betray their purpose by his perturbed countenance. " Leave all the rest to me," are her parting words.

When Macbeth next appears (i. 7), we find that *he* is to " bear the knife " against his kinsman and king, and when the Lady comes in, it is evident that this is the plan on which they have agreed. She tells him that he has " sworn " to do the deed, and after she has satisfied him that there is no danger of failure he is ready for the " terrible feat."

Here we see that there has been a change in their plans. The Lady is not to kill Duncan, but Macbeth is to undertake it. He has " sworn " to do it. This must have been arranged at an interview between the two scenes we have been considering. There was time for such an interview, but if there had not been, it would not have troubled Shakespeare. In this play a whole scene occurs (iii. 6) to which no possible time can be assigned, and such scenes are found in other of the plays.

In the present instance, however, there is no such impossibility. Duncan arrives at the castle before dark, as the dialogue outside the walls (i. 6) clearly shows. The banquet is some hours later. In the interim the king may be supposed to be resting in

his chamber after the journey. Macbeth and the Lady have the opportunity for "speaking further" concerning their plot, as he had proposed. The vision of the crown again rises to his imagination, and he is impatient to cut the thread that prevents his clutching it. He seems to have suggested some rash way of doing this at once, and doing it himself, but the Lady sees that neither the time nor the place which he proposes is suited to the purpose. She suggests that it will be safer to wait until a later hour, when the king and everybody but themselves is in bed. Since she now finds that Macbeth is willing to do the killing, she naturally transfers that part of the business to him; but, lest his fears and scruples should lead him to waver again, she exacts an oath that no compunctious visitings of nature shall shake his fell purpose to bear the knife himself. When, in the scene that follows, his thought of the risk of failure makes him shrink from doing what he has sworn to do, she overwhelms him with bitterest reproaches for his cowardice and perfidy, and, to relieve his apprehensions, adds to the precautions already agreed upon the drugging of the possets furnished to the king's guards when they retire with him to his chamber. This reassures Macbeth, and his courage is at last screwed to the sticking-place.

This may or may not have been precisely what Shakespeare had in mind for filling the gap between the two scenes in which the pair soliloquize and confer

concerning the method of the murder; but it is certain that we are not compelled to assume that the Lady's allusion to Macbeth's readiness to kill the king at some former time and place must refer to a period before the beginning of the play. If that had been Shakespeare's meaning, he would have given us some more distinct intimation of it than this single passage furnishes. This interpretation, I may add, is not only inconsistent with what the Lady says of her husband's nature, but also with what he himself says (or soliloquizes) when he finds the prophecy of the Witches fulfilled in part by his being made thane of Cawdor. If the purpose of killing Duncan had occurred to him before that time, the "horrid image" of the suggestion could not have affected him as it does. Rather would he have welcomed the prophecy as a supernatural encouragement of his plot of murder and usurpation. The obvious meaning of his words is that the plot is then first suggested to him, and that the horror of it almost overwhelms him. His imagination sees not only the crown, but the blood that must stain his hands if they are to clutch it before it falls. No wonder that for the moment the sorry sight of that blood, though only fantastical, makes him hesitate: —

> "If chance will have me king, why, chance may crown me,
> Without my stir."

But it is only for the moment that he can reason thus rationally and virtuously. Again his eyes turn to the

resplendent prize, and the blood that must be shed to gain it is forgotten.

We may now consider it settled beyond any reasonable doubt that the purpose of attaining the crown by the murder of Duncan occurs independently to both Macbeth and his wife. Neither suggests it to the other; their guilt in this respect is equal.

It may also be noted here that we have no right to say, as certain critics have done, that the Witches instigate Macbeth to the crime. They simply predict what is to be his destiny. They suggest no means or method for bringing about the fulfilment of the predictions; they say not a word to incite him to sinful thought or deed. Their prophetic message once delivered in the briefest form possible, they vanish, paying no attention to the entreaties of Macbeth that they will stay and tell him more.

Their prophecies, moreover, are not addressed to Macbeth alone, but also to Banquo, in whose soul they excite no thought or purpose of evil. He accepts them as prophecies, nothing more, and shows little interest in them until Ross and Angus come and hail Macbeth as thane of Cawdor. Then, so far from welcoming them as propitious intimations of good fortune, he warns his companion that they may prove to be due to the machinations of evil spirits, who

> "tell us truths,
> Win us with honest trifles to betray 's
> In deepest consequence."

To Macbeth, on the other hand, the very fact that the supernatural soliciting has *begun* with a truth is proof that it *cannot* be ill. Yet, as his conscience admonishes him, it cannot be good, for it tempts him to crime; and he admits that he is ready to "yield" to that temptation.

Here we begin to see what manner of man he really is. Up to this time he has won golden opinions from all sorts of people, and apparently has deserved them. But, like so many other men of excellent reputation, he has hitherto been upright only because his virtue has never been subjected to any severe test. When a great temptation assails him, he falls like Lucifer, never to rise again.

Macbeth is utterly destitute of moral principle. His ambition for the crown once aroused, he determines to murder his king, who has just bestowed new honours upon him, and to whom he is bound by ties of kinship as well as of loyalty. When later he hesitates to commit the crime he has planned, it is not from any compunction of conscience, but from "sheer moral cowardice" — from fear of the consequences in this life. Shakespeare has taken pains to make this clear in Macbeth's soliloquy (i. 7):—

> "If it were done when 't is done, then 't were well
> 'T were done quickly";

that is, if the deed were really *done*, if that were the end of it, the quicker it is done the better.

> "If the assassination
> Could trammel up the *consequence*, and catch
> With his surcease success; that but this blow
> Might be the be-all and the end-all *here*,
> But *here*, upon this bank and shoal of time,
> We 'd jump the life to come."

That is, if the murder could thwart or control the possible consequences *here*, only *here*, in this world, he would risk whatever might follow in the life to come. But, as he goes on to say, there is the danger of retribution *here*. Our bloody deeds return to plague us *here*. The cup we have poisoned for another is thrust to our own lips. Those words, "We'd jump the life to come," show that, in thinking of the possible consequences in this life, — the risk of detection, disgrace, and punishment, — he does not for the moment forget or ignore the retributions of another world. He deliberately defies them. Like the men who were supposed to sell their souls to the devil for wealth or power in this life, he is willing to pay the final price that the crime involves if present success can be assured. If Satan were present to pledge this, Macbeth would close the bargain at once; as this is impossible, he hesitates for the moment, but only for the moment — only while the thought of possible failure is uppermost in his mind. As soon as his wife has explained how the murder can be made to appear the act of the grooms, his hesitation is at an end. How exultantly he welcomes the assurance that others can be made to bear the imputation of the crime!

But while waiting for the fatal signal which the Lady is to give by striking the bell, he gives way again to horrible imaginings. The dagger he is to use floats before his eyes; but it does not frighten him from his purpose: —

> "Thou marshalls't me the way that I was going,
> And such an instrument I was to use."

The visionary dagger becomes bloody, but the real one is not yet red, and he decides that the former is nothing but a "dagger of the mind" to which the anticipation of the bloody business has given apparent shape. His imagination reverts to the night — the time for "wicked dreams" and wicked deeds — for witchcraft and for Murder, with stealthy pace moving like a ghost toward his fell design. So will *he* move, invoking the sure and firm-set earth not to betray his approach to the sleeping victim. But he checks the poetic musings. It is the time for action. "Whiles I threat he lives." The bell rings.

> "I go, and it is done; the bell invites me. —
> Hear it not, Duncan, for it is a knell
> That summons thee to heaven or to hell.

It is a knell that strikes for himself no less than for Duncan; and it summons him, not to the earthly heaven of his hopes, the joy he anticipates in the attainment of royal power, but to the hell of guilty fears that permit no sleep by night and no peace or

rest by day, but drive him on from crime to crime until retribution overtakes him at last.

Though, at this particular time, Macbeth would not have carried out his plot against Duncan if the Lady had not overcome his cowardly fear of the consequences, it does not follow that he would never have screwed his courage up for the deed without her influence. The vision of the promised crown, the glittering prize of his unholy ambition, would still hover above his head, stimulating his imagination and alluring him to the nearest way of gaining it. He would be ever on the watch for a favourable opportunity of doing the murderous deed necessary for its acquisition, and, with or without the encouragement of his companion in guilt, he would nerve himself to the fatal stroke that would enable him to clutch it. The exigencies of the drama require that he should do it *now*, and the Lady, with her clear head and strong will, furnishes the stimulus needed to spur him on to instant action.

Let us now turn for a time to her, and endeavour to get a fair conception of her character. As we have seen, the intention of murder occurred to her without any suggestion from her husband. So far as that was concerned, both were equally guilty. They were also equally ambitious; but I believe that she was ambitious for him rather than for herself. They are bound to each other by strong ties of conjugal affection; but her love, if not the stronger, is the more unselfish, as the love of woman is apt to be.

Mrs. Kemble (*Notes upon Some of Shakespeare's Plays*) calls Lady Macbeth "a masculine woman," but adds that "she retains enough of the nature of mankind, if not of womankind, to bring her within the circle of our toleration and make us accept her as *possible*." I believe, however, that she goes too far in denying to the Lady "all the peculiar sensibilities of her sex," and in saying, "there is no doubt that her assertion that she would have dashed her baby's brains out if she had sworn to do it, is no mere figure of speech but very certain earnest." To my thinking, it *was* a figure of speech in a sense, though "certain earnest" in another sense. Macbeth has sworn to do a dreadful deed from which he now shrinks. She says to him that if she had sworn to do *anything*, however horrible and unnatural, she would do it. The particular illustration of the quality of her resolution which she gives is the strongest she can imagine — the murder of her own babe at a time when to do it would be the utmost conceivable outrage to maternal affection; a deed which she knows she could never do or think of doing, much less swear to do, but which she would do *if* she had sworn to do it. That would be a murder infinitely worse than the one Macbeth has sworn to do, — the murder of an innocent and helpless babe — her own babe — a murder for which there could be no imaginable motive, — but the oath once spoken should be kept, though to keep it would tear her very heart-strings asunder.

It is significant that Lady Macbeth, when she first resolves to commit the crime, feels that she must repudiate the instincts of her sex before she can do it:

> "Come, you spirits
> That tend on mortal thoughts, *unsex* me here,
> And fill me from the crown to the toe top-full
> Of direst cruelty! make thick my blood,
> Stop up the access and passage to remorse,
> That no compunctious visitings of nature
> Shake my fell purpose, nor keep peace between
> The effect and it!"

Elsewhere Shakespeare has depicted two women — the only two in his long gallery of female characters — who are *monsters* of wickedness, without a single redeeming trait; and he has emphasized the fact that such women have unsexed themselves and ceased to be women. They are Goneril and Regan, the unnatural daughters of Lear. Note what Albany says to Goneril: —

> "See thyself, devil!
> Proper [native] deformity seems not in the fiend
> So horrid as in woman. . . .
> Thou changed and self-cover'd *thing*,

[that is, thou whose natural self has been covered or lost, so that thou art a mere *thing*, not a woman]

> Bemonster not thy feature! . . .
> Howe'er thou art a fiend,
> A woman's *shape* doth shield thee."

[Though a fiend, she still has the outward shape of woman, or she should die.]

Neither Goneril nor Regan prays to be unsexed, for they are only fiends in a female form; nor would the prayer have occurred to Lady Macbeth if she had not been a woman, notwithstanding her treason to womanhood. She feels that she must for the time abjure the natural instincts and sensibilities of her sex, if she is to do the bloody deed which is to give her ambitious husband the crown without waiting for fate to fulfil itself. She is not destitute of all feminine sensibilities, as Mrs. Kemble assumes, but struggles against them, represses them by sheer strength of will.

Mrs. Kemble even goes so far as to say that the Lady's inability to stab Duncan because he resembled her father as he slept "has nothing especially feminine about it," but is "a touch of human tenderness by which most men might be overcome"; but to concede human tenderness to the Lady is inconsistent with the assumption that she could have murdered the infant at her breast. We cannot doubt that Shakespeare introduced this touch to remind us again that she was a woman, and not a monster, like the daughters of Lear. This is quite in his manner. It is like Shylock's allusion to the ring that Leah gave him when he was a bachelor, which shows that, hardened and merciless though he was, he was not utterly destitute of human tenderness.

Professor Moulton (*Shakespeare as a Dramatic Artist*) is more just in his conception of Lady Macbeth. As he remarks, "Her intellectual culture must have quick-

ened her finer sensibilities at the same time that it built up a will strong enough to hold them down"; and her keen delicacy of nature continually strives to assert itself. When she calls on the spirits of darkness to unsex her, "she is trembling all over with repugnance to the bloody enterprise, which nevertheless her royal will insists upon her undertaking." Her career in the play "is one long mental war; and the strain ends, as such a strain could only end, in madness." She seems to feel this herself when later Macbeth is lamenting that, though he had most need of blessing, "Amen stuck in his throat," and she exclaims:—

> "These deeds must not be thought
> After these ways; so, it will make us mad."

But the next moment, when he refuses to take back the daggers he has brought from the chamber of death, her indomitable will enables her to do it herself. She must not allow her strength to give way while it is necessary to carry out the plan which is in danger of failing through his weakness. She can even indulge in a ghastly pun — the only one in the play — as she snatches the daggers from his hand:—

> "If he does bleed,
> I 'll *gild* the faces of the grooms withal,
> For it must seem their *guilt*."

And while Macbeth is still idly staring at his bloody hands with "poetical whining," as another aptly calls

it, she can return, with hands as red as his, and say with bitter sneers at his unmannerly wailing: —

> "My hands are of your colour, but I shame
> To wear a heart so white. . . .
> A little water clears us of this deed."

But ah! the difference between man and woman! He, now so weak that he cannot look on the man he has murdered, he who laments that great Neptune's ocean cannot wash the stain from his hands, goes on from crime to crime until he himself can say: —

> "I am in blood
> Stepp'd in so far that, should I wade no more,
> Returning were as tedious as go o'er; "

and later: —

> "I have supp'd full with horrors;
> Direness, familiar to my slaughterous thoughts,
> Cannot once start me."

He revels in murder, knowing neither fear nor remorse.

She, on the other hand, though now she can ridicule his weak moaning over his bloody hands and display her own that are red with the gore of the same murder, calmly declaring that a little water will clear them of the stain — she has nerved herself to this seeming brutality by force of will, desperately repressing all feminine sensibility out of love for him and sympathy in his ambitious purposes. She can do this while it is necessary to strengthen him and save him from failure

and detection; but when she is once assured that he is no longer dependent on inspiration and support from her, the woman nature reasserts itself. She is not, as he is, insensible to remorse. She can silence for the time the voice of conscience, but it soon makes itself heard.

We have the first evidence of this in the scene (ii. 3) where the murder is discovered by the nobles. Macbeth has made the mistake of killing the grooms, but when Macduff asks, "Wherefore did you so?" he gets out of the predicament by ascribing the act to "the expedition of his violent love," which outran the dictation of his "reason." Then follows the hypocritically pathetic description of the dead king: —

> "His silver skin lac'd with his golden blood,
> And his gash'd stabs [looking] like a breach in nature
> For ruin's wasteful entrance;"

and the supposed assassins: —

> "Steep'd in the colours of their trade, their daggers
> Unmannerly breech'd with gore."

Lady Macbeth sees that he does not need her help at this critical moment, and the strain upon her nerve and will is at once relaxed. This sufficiently explains her fainting, which I believe to be real and not feigned; though the vivid picture of the scene of murder may have been in part, if not wholly, the cause of the swoon, the enormity of the crime being thus brought home to her conscience. Macbeth may have thought that the

fainting was a trick to divert attention from his mistake, if his attempt to justify it should not be successful, and this may account for his paying no attention to her at the moment; but this is quite as likely to have been due to his excitement, or to the promptness with which Macduff and Banquo "look to the lady."

When she next appears on the stage (iii. 2), we see that the attainment of the coveted prize has brought no relief from the remorse she suffers. She is unhappy in her new dignity — the more because he whom her love had helped to gain it likewise finds no joy in the acquisition. She laments for him as for herself — more for him than for herself — when she says: —

> "Nought 's had, all 's spent,
> Where our desire is got without content;
> 'T is safer to be that which we destroy
> Than by destruction dwell in doubtful joy."

This to herself — and it is the cry of a broken heart that has brought wretchedness upon itself and the object of its devotion by a crime to which it was prompted by love; and with the same unselfish affection she tries in the very next breath to comfort him, hiding the wound in her own breast: —

> "How now, my lord! why do you keep alone,
> Of sorriest fancies your companions making,
> Using those thoughts which should indeed have died
> With them they think on? Things without all remedy
> Should be without regard; what 's done is done."

These sorry fancies, as we have just seen, are her companions no less, but she will not let him see it.

But *her* misery is that of a troubled conscience, together with pity and sympathy for him. *His* is the same that first made him shrink from the crime — no pangs of conscience, no touch of remorse, but cowardly fear of the consequences of his crime : —

> "We have scotch'd the snake, not kill'd it ;
> She 'll close and be herself, whilst our poor malice
> Remains in danger of her former tooth."

It is not that he has committed the crime, but that he must eat his meals in fear, and sleep in the affliction of terrible dreams — dreams of detection and retribution. "Better be with the dead" than live in this "torture of the mind!" Already he meditates new crimes to save himself from the results of the first. "Things bad begun make strong themselves by ill." And the new crimes he can commit without stimulus or help from her.

After this she appears in the drama only twice : in the banquet scene, where again he is saved by her presence of mind from the exposure of his guilt which his distracted imagination threatens to bring about ; and in the scene where her own share in that guilt is unconsciously disclosed as she walks in sleep.

After the banquet is broken up, instead of giving way to bitter reproaches, she endeavours to sooth his troubled spirit. As Mrs. Jameson remarks, there is "a touch of

pathos and tenderness" in this which makes it "one of the most masterly and most beautiful traits of character in the play."

Shakespeare evidently intended that Lady Macbeth's complicity in the guilt of her husband should be limited to the murder of Duncan. It is a significant fact that Macbeth does not make her a confidant of his plot for killing Banquo and Fleance. Indeed, he distinctly avoids doing this after having vaguely hinted at the design. This partly because, as I have said, he does not need her help, but partly, I believe, because he has an instinctive feeling that she would not approve the course he has resolved upon. She certainly would have opposed it as at once impolitic and unnecessary. The Witches had not predicted that Banquo should be king, but only that his children should, and Fleance was but a boy as yet. There was far greater danger to Macbeth from the suspicions which the death of Banquo and his son might excite than from a possible attempt of theirs to play the bloody part Macbeth had played in the assassination of Duncan. Macbeth himself lays more stress on the prediction that Banquo's issue are to be his successors on the throne than he does on his fears that Banquo may suspect he killed Duncan, and that this may lead to his own overthrow. Banquo's "royalty of nature" is a perpetual rebuke to his own baser self, and his knowledge of the prophecies of the Witches is a menace, but the thought that most rankles in the breast of Macbeth is that all he has gained by the

murder of the gracious Duncan is a "fruitless crown" and "barren sceptre," which are to be snatched from him by "an unlineal hand."

Some critics have thought that the Lady meant to suggest putting Banquo and Fleance out of the way when, in reply to Macbeth's reference to the fact that they are still living, she says, "But in them Nature's copy 's not eterne"; but she simply reminds him that they are not immortal. This interpretation is fully confirmed by the fact that, on his replying, "There 's comfort yet; they are assailable," and adding that before the night passes "there shall be done a deed of dreadful note," she does not understand his hint, but asks, "What 's to be done?" — a question which he evades. It is plain, however, that he still feels doubtful of her approval of the deed, which he would not have been if he had understood her preceding speech as suggesting it.

For myself, I am inclined to believe that the disappearance of the Lady from the stage after the banquet scene indicates that, from the time of Banquo's murder, Macbeth was less and less inclined to seek her company and sympathy. In the conversation before the banquet she asks him, "Why do you keep alone?" and it is in the same scene (iii. 2) that he avoids telling her that he has already engaged the murderers to waylay Banquo and his son. Even then their lives had begun to separate, and they would naturally get farther and farther apart. There is no reason to suppose that she knew of the plot for the destruction of Macduff's family, against

which she would have protested more earnestly than against his designs upon Banquo, if he had made them known to her. His fears and suspicions urge him on to the bloody deeds which later Macduff describes to Malcolm:—

> "Each new morn
> New widows howl, new orphans cry, new sorrows
> Strike heaven on the face."

Ross confirms the reports:—

> "Alas, poor country!
> Almost afraid to know itself. It cannot
> Be call'd our mother, but our grave; where nothing,
> But who knows nothing, is once seen to smile;
> Where sighs and groans and shrieks that rend the air
> Are made, not mark'd; where violent sorrow seems
> A modern ecstasy. The dead man's knell
> Is there scarce ask'd for who; and good men's lives
> Expire before the flowers in their caps,
> Dying or ere they sicken."

A terrible picture of what Macbeth is doing alone, in his insane suspicion of those about him and of everybody, near or far, who might suspect his guilt and be moved to avenge it. After his second interview with the Witches, who have deluded him with false assurances of safety and success, he seeks no other counsel and has no other confidant.

The Lady meanwhile, left to herself, ignorant of what is going on abroad, bears the burden of her remorse alone. Shut out from all sympathy, she broods over the crime to which she was tempted by love and the

hope that it would bring not only royal power but all its accompaniments of pleasure and honour, but the fruits of which have been only disappointment, disgust, and misery to her husband and herself; and the consciousness of her sin and folly is like a consuming fire in her breast. Bereft of all worldly hope and all human sympathy, she is driven to despair. The season of all natures, sleep, denies her its comfort and relief. In perturbed wanderings at night she lives over the events of that other night when her hands were bathed in the life-blood of Duncan. No water now will clear them of the stain. The agonizing cry, "Out, damned spot!" is vain; and "there's the smell of the blood still," which all the perfumes of Arabia cannot remove or disguise.

The Doctor's direction that the means of self-destruction be removed from her, and that she be watched closely, indicates his apprehension of what the end may be; and though it is not distinctly stated afterwards that she did lay violent hands on herself, we can hardly doubt that this was the manner of her death.

When her death is announced to Macbeth (v. 5), he is already so estranged from her, and so absorbed in his selfish ruminations on his own situation, that it excites only a feeling of vexation that it should have occurred just then. "She *should* have died hereafter" — not, he seems to mean, when he had so much else to worry and annoy him. In his talk with the Doctor

about her, in a former scene (v. 3), he appears to be impatient, rather than sympathetic, because she is sick; and now that the sickness has proved fatal, he indulges in no expressions of grief, but, after this brief reference to her ill-timed decease, he relapses into mournful reflections upon his own condition and prospects. He does not refer to her again, nor is there any allusion to her except in Malcolm's last speech, where he couples her with Macbeth as "this dead butcher and his fiend-like queen." The son of the murdered Duncan might naturally call her so; but, except for her share in that single crime she does nothing to deserve the title; and for that one crime she has paid the penalty of a life of disappointment, wretchedness, and remorse.

Let me say, before dismissing her from our consideration, that I cannot think of her as a masculine woman, or, as Campbell describes her, "a splendid picture of evil, . . . a sort of sister of Milton's Lucifer, and, like him, externally majestic and beautiful." Beautiful, indeed, we can imagine her to be, but with a beauty delicate and feminine — perhaps, as Mrs. Siddons suggests, even fragile. Shakespeare gives us no hint of her personal appearance except where he makes her speak of her "little hand"; but that really settles the question.[1]

Macbeth's career from first to last confirms the esti-

[1] For a summary of critical opinion on the subject, see the *Appendix*.

mate we form of him when he hears the predictions of the Witches. At that time, as I have said, he seems as noble as he was valiant. He is ambitious, but two paths to power and fame are open to him — the path of rectitude, of loyalty, of patriotism, of honour; and the nearer way of treason, regicide, and dishonour. He lacks the moral courage and strength to choose the former. He cannot wait for fate to fulfil itself, but anticipates the working out of its decrees by impatiently taking the first step in the other path. He knows it is the wrong path, but it is only the first step that costs him even any transient struggle. Thenceforward, as we have seen, he can go on from crime to crime with only brief spasms of hesitation, due not to compunction or shrinking from sin, but only to his apprehensions of the possible consequences of his first deed of blood — discovery, disgrace, disaster, retribution in this life. The life to come he ignores, as he did at the start, and pursues the downward course, selfish, pitiless, remorseless, impious, to the inevitable tragic end.

MACBETH

DRAMATIS PERSONÆ

DUNCAN, King of Scotland.
MALCOLM, DONALBAIN, } his sons.
MACBETH, BANQUO, } generals of the king's army.
MACDUFF, LENNOX, ROSS, MENTEITH, ANGUS, CAITHNESS, } noblemen of Scotland.
FLEANCE, son to Banquo.
SIWARD, Earl of Northumberland, general of the English forces.
Young SIWARD, his son.
SEYTON, an officer attending on Macbeth.
Boy, son to Macduff.
An English Doctor.
A Scotch Doctor.
A Sergeant.
A Porter.
An Old Man.
LADY MACBETH.
LADY MACDUFF.
Gentlewoman attending on Lady Macbeth.
HECATE.
Three Witches.
Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

SCENE: *Scotland; England.*

VIEW FROM SITE OF MACBETH'S CASTLE, INVERNESS

ACT I

SCENE I. *A Desert Place*

Thunder and lightning. Enter three Witches

First Witch. When shall we three meet again
In thunder, lightning, or in rain?

Second Witch. When the hurly-burly 's done,
When the battle 's lost and won.

Third Witch. That will be ere the set of sun.

First Witch. Where the place?

Second Witch. Upon the heath.

Third Witch. There to meet with Macbeth.

First Witch. I come, Graymalkin!
Second Witch. Paddock calls.
Third Witch. Anon.
All. Fair is foul, and foul is fair;
Hover through the fog and filthy air. [*Exeunt.*

Scene II. *A Camp near Forres*

Alarum within. Enter Duncan, Malcolm, Donalbain, Lennox, *with* Attendants, *meeting a bleeding* Sergeant

Duncan. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.
Malcolm. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. — Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.
Sergeant. Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonwald —
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him — from the western isles
Of kerns and gallowglasses is supplied;
And Fortune, on his damned quarrel smiling,
Show'd like a rebel's whore. But all 's too weak;

For brave Macbeth — well he deserves that name —
Disdaining Fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion carved out his passage
Till he fac'd the slave;
Which ne'er shook hands nor bade farewell to him,
Till he unseam'd him from the nave to the chaps
And fix'd his head upon our battlements.

Duncan. O valiant cousin! worthy gentleman!

Sergeant. As whence the sun gins his reflection
Shipwracking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark:
No sooner justice had with valour arm'd
Compell'd these skipping kerns to trust their heels
But the Norweyan lord, surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault.

Duncan. Dismay'd not this
Our captains, Macbeth and Banquo?

Sergeant. Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharg'd with double cracks,
So they doubly redoubled strokes upon the foe.
Except they meant to bathe in reeking wounds,
Or memorize another Golgotha,
I cannot tell —
But I am faint, my gashes cry for help.

Duncan. So well thy words become thee as thy wounds;
They smack of honour both. — Go get him surgeons.—
[*Exit Sergeant, attended.*
Who comes here?

Enter Ross

Malcolm. The worthy thane of Ross.
Lennox. What a haste looks through his eyes! So should he look
That seems to speak things strange.
Ross. God save the king!
Duncan. Whence cam'st thou, worthy thane?
Ross. From Fife, great king,
Where the Norweyan banners flout the sky
And fan our people cold. Norway himself,
With terrible numbers,
Assisted by that most disloyal traitor,
The thane of Cawdor, began a dismal conflict,
Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit; and, to conclude,
The victory fell on us.
Duncan. Great happiness!
Ross. That now
Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men
Till he disbursed at Saint Colme's Inch
Ten thousand dollars to our general use.

Duncan. No more that thane of Cawdor shall deceive
Our bosom interest. Go pronounce his present death,
And with his former title greet Macbeth.

Ross. I 'll see it done.

Duncan. What he hath lost noble Macbeth hath won.
[*Exeunt.*

Scene III. *A Heath*

Thunder. Enter the three Witches

First Witch. Where hast thou been, sister?

Second Witch. Killing swine.

Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd. 'Give me,'
quoth I.
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband 's to Aleppo gone, master o' the Tiger;
But in a sieve I 'll thither sail,
And, like a rat without a tail,
I 'll do, I 'll do, and I 'll do.

Second Witch. I 'll give thee a wind.

First Witch. Thou 'rt kind.

Third Witch. And I another.

First Witch. I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I 'll drain him dry as hay;
Sleep shall neither night nor day

Hang upon his pent-house lid.
He shall live a man forbid;
Weary se'nnights nine times nine
Shall he dwindle, peak, and pine.
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

Second Witch. Show me, show me.

First Witch. Here I have a pilot's thumb,
Wrack'd as homeward he did come. [*Drum within.*

Third Witch. A drum, a drum!
Macbeth doth come.

All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about;
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.
Peace! the charm 's wound up.

Enter MACBETH *and* BANQUO

Macbeth. So foul and fair a day I have not seen.

Banquo. How far is 't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on 't? — Live you? or are you aught
That man may question? You seem to understand me
By each at once her choppy finger laying
Upon her skinny lips. You should be women,

And yet your beards forbid me to interpret
That you are so.

Macbeth. Speak, if you can; what are you?

First Witch. All hail, Macbeth! hail to thee, thane of Glamis!

Second Witch. All hail, Macbeth! hail to thee, thane of Cawdor!

Third Witch. All hail, Macbeth, that shalt be king hereafter!

Banquo. Good sir, why do you start, and seem to fear
Things that do sound so fair? — I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal; to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

First Witch. Hail!

Second Witch. Hail!

Third Witch. Hail!

First Witch. Lesser than Macbeth, and greater.

Second Witch. Not so happy, yet much happier.

Third Witch. Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!

First Witch. Banquo and Macbeth, all hail!

Macbeth. Stay, you imperfect speakers, tell me more.
By Sinel's death I know I am thane of Glamis,
But how of Cawdor? The thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.
[*Witches vanish.*

Banquo. The earth hath bubbles as the water has,
And these are of them. Whither are they vanish'd?

Macbeth. Into the air, and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

Banquo. Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?

Macbeth. Your children shall be kings.

Banquo. You shall be king.

Macbeth. And thane of Cawdor too; went it not so?

Banquo. To the selfsame tune and words. — Who 's here?

Enter Ross *and* Angus

Ross. The king hath happily receiv'd, Macbeth,
The news of thy success; and when he reads
Thy personal venture in the rebels' fight,

His wonders and his praises do contend
Which should be thine or his. Silenc'd with that,
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as tale
Came post with post, and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

Angus. We are sent
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.

Ross. And for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor;
In which addition, hail, most worthy thane!
For it is thine.

Banquo. What, can the devil speak true?

Macbeth. The thane of Cawdor lives; why do you dress me
In borrow'd robes?

Angus. Who was the thane lives yet,
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combin'd
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wrack, I know not;
But treasons capital, confess'd and prov'd,
Have overthrown him.

Macbeth. [*Aside*] Glamis, and thane of Cawdor!
The greatest is behind. — Thanks for your pains. —
Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promis'd no less to them?
Banquo. That trusted home
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 't is strange;
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence. —
Cousins, a word, I pray you.
Macbeth. [*Aside*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. — I thank you, gentlemen. —
[*Aside*] This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor.
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murther yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Banquo. Look how our partner 's rapt.
Macbeth. [*Aside*] If chance will have me king, why, chance may crown me
Without my stir.
Banquo. New honours come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.
Macbeth. [*Aside*] Come what come may,
Time and the hour runs through the roughest day.
Banquo. Worthy Macbeth, we stay upon your leisure.
Macbeth. Give me your favour; my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them. Let us toward the king. —
Think upon what hath chanc'd, and at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.
Banquo. Very gladly.
Macbeth. Till then, enough. — Come, friends.
[*Exeunt.*

SCENE IV. *Forres. The Palace*

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and* Attendants

Duncan. Is execution done on Cawdor? Are not
Those in commission yet return'd?
Malcolm. My liege,
They are not yet come back. But I have spoke

With one that saw him die, who did report
That very frankly he confess'd his treasons,
Implor'd your highness' pardon, and set forth
A deep repentance. Nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the dearest thing he owed
As 't were a careless trifle.

Duncan. There 's no art
To find the mind's construction in the face;
He was a gentleman on whom I built
An absolute trust. —

Enter MACBETH, BANQUO, ROSS, *and* ANGUS

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me; thou art so far before
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserv'd,
That the proportion both of thanks and payment
Might have been mine! only I have left to say,
More is thy due than more than all can pay.

Macbeth. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties; and our duties
Are to your throne and state children and servants,
Which do but what they should, by doing every thing
Safe toward your love and honour.

Duncan. Welcome hither;

I have begun to plant thee, and will labour
To make thee full of growing. — Noble Banquo,
That hast no less deserv'd, nor must be known
No less to have done so, let me infold thee
And hold thee to my heart.
Banquo. There if I grow,
The harvest is your own.
Duncan. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. — Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. — From hence to Inverness,
And bind us further to you.
Macbeth. The rest is labour, which is not us'd for you.
I 'll be myself the harbinger and make joyful
The hearing of my wife with your approach,
So humbly take my leave.
Duncan. My worthy Cawdor!
Macbeth. [*Aside*] The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires!
Let not light see my black and deep desires;

The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. [*Exit.*

Duncan. True, worthy Banquo: he is full so valiant
And in his commendations I am fed;
It is a banquet to me. Let 's after him,
Whose care is gone before to bid us welcome;
It is a peerless kinsman. [*Flourish. Exeunt.*

SCENE V. *Inverness. A Room in Macbeth's Castle*

Enter LADY MACBETH, *reading a letter*

Lady Macbeth [Reads]. *They met me in the day of success; and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor'; by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee,* 10 *my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.*

Glamis thou art, and Cawdor, and shalt be
What thou art promis'd. Yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way. Thou wouldst be great,

Art not without ambition, but without
The illness should attend it. What thou wouldst highly,
That wouldst thou holily, wouldst not play false,
And yet wouldst wrongly win. Thou 'dst have, great Glamis,
That which cries, 'Thus thou must do, if thou have it,'
And that which rather thou dost fear to do
Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round
Which fate and metaphysical aid doth seem
To have thee crown'd withal.—

Enter a Messenger

What is your tidings?

Messenger. The king comes here to-night.

Lady Macbeth. Thou 'rt mad to say it.
Is not thy master with him? who, were 't so,
Would have inform'd for preparation.

Messenger. So please you, it is true; our thane is coming.
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady Macbeth. Give him tending;
He brings great news.— [*Exit Messenger.*
The raven himself is hoarse
That croaks the fatal entrance of Duncan

Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murthering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark
To cry 'Hold, hold!'—

Enter MACBETH

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macbeth. My dearest love,
Duncan comes here to-night.

Lady Macbeth. And when goes hence?

Macbeth. To-morrow, as he purposes.

Lady Macbeth. O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men

May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the innocent flower,
But be the serpent under 't. He that's coming
Must be provided for; and you shall put
This night's great business into my dispatch,
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.
Macbeth. We will speak further.
Lady Macbeth. Only look up clear;
To alter favour ever is to fear.
Leave all the rest to me. [*Exeunt.*

Scene VI. *Before Macbeth's Castle*

Hautboys and torches. Enter Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, *and* Attendants

Duncan. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.
Banquo. This guest of summer,
The temple-haunting martlet, does approve
By his lov'd mansionry that the heaven's breath
Smells wooingly here; no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle.
Where they most breed and haunt, I have observ'd
The air is delicate.

Enter LADY MACBETH

Duncan. See, see, our honour'd hostess!
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ield us for your pains
And thank us for your trouble.
Lady Macbeth. All our service
In every point twice done and then done double
Were poor and single business, to contend
Against those honours deep and broad wherewith
Your majesty loads our house; for those of old,
And the late dignities heap'd up to them,
We rest your hermits.
Duncan. Where 's the thane of Cawdor?
We cours'd him at the heels and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.
Lady Macbeth. Your servants ever
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return you own.
Duncan. Give me your hand;
Conduct me to mine host. We love him highly,
And shall continue our graces towards him.
By your leave, hostess. [*Exeunt.*

Scene VII. *Macbeth's Castle*

Hautboys and torches. Enter a Sewer, *and divers* Servants *with dishes and service, and pass over the stage. Then enter* Macbeth

Macbeth. If it were done when 't is done, then 't were well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We 'd jump the life to-come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which being taught return
To plague the inventor. This even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He 's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murtherer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels trumpet-tongu'd against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, hors'd

Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other. —

Enter LADY MACBETH

How now! what news?

Lady Macbeth. He has almost supp'd; why have you left the chamber?

Macbeth. Hath he ask'd for me?

Lady Macbeth. Know you not he has?

Macbeth. We will proceed no further in this business.
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady Macbeth. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

Macbeth. Prithee, peace!
I dare do all that may become a man:
Who dares do more is none.
Lady Macbeth. What beast was 't then
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both;
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 't is to love the babe that milks me.
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums
And dash'd the brains out, had I so sworn as you
Have done to this.
Macbeth. If we should fail?
Lady Macbeth. We fail.
But screw your courage to the sticking-place,
And we 'll not fail. When Duncan is asleep —
Whereto the rather shall his day's hard journey
Soundly invite him — his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only. When in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon

His spongy officers, who shall bear the guilt
Of our great quell?

Macbeth. Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be receiv'd,
When we have mark'd with blood those sleepy two
Of his own chamber and us'd their very daggers,
That they have done 't?

Lady Macbeth. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

Macbeth. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show;
False face must hide what the false heart doth know.

[*Exeunt.*

GLAMIS CASTLE

ACT II

SCENE I. *Court of Macbeth's Castle*

Enter BANQUO, *and* FLEANCE *bearing a torch before him*

Banquo. How goes the night, boy?

Fleance. The moon is down, I have not heard the clock.

Banquo. And she goes down at twelve.

Fleance. I take 't, 't is later, sir.

Banquo. Hold, take my sword. — There 's husbandry in heaven;
Their candles are all out. — Take thee that too. —
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers,

Restrain in me the cursed thoughts that nature
Gives way to in repose! —

Enter MACBETH, *and a* Servant *with a torch*

Give me my sword. —
Who 's there?

Macbeth. A friend.

Banquo. What, sir, not yet at rest? The king 's abed.
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

Macbeth. Being unprepar'd,
Our will became the servant to defect,
Which else should free have wrought.

Banquo. All 's well.
I dreamt last night of the three weird sisters;
To you they have show'd some truth.

Macbeth. I think not of them;
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Banquo. At your kind'st leisure.

Macbeth. If you shall cleave to my consent, when 't is,
It shall make nonour for you.

Banquo. So I lose none

In seeking to augment it, but still keep
My bosom franchis'd and allegiance clear,
I shall be counsell'd.

Macbeth. Good repose the while!

Banquo. Thanks, sir; the like to you!

[*Exeunt Banquo and Fleance.*

Macbeth. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed. —

[*Exit Servant.*

Is this a dagger which I see before me,
The handle toward my hand? — Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going,
And such an instrument I was to use. —
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. — There 's no such thing;
It is the bloody business which informs
Thus to mine eyes. — Now o'er the one half world
Nature seems dead, and wicked dreams abuse

The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd Murther,
Alarum'd by his sentinel the wolf,
Whose howl 's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. — Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. — Whiles I threat he lives;
Words to the heat of deeds too cold breath gives.
[*A bell rings.*
I go, and it is done; the bell invites me. —
Hear it not, Duncan, for it is a knell
That summons thee to heaven or to hell. [*Exit.*

Scene II. *The Same*

Enter Lady Macbeth

Lady Macbeth. That which hath made them drunk hath made me bold;
What hath quench'd them hath given me fire. — Hark! Peace!
It was the owl that shriek'd, the fatal bellman
Which gives the stern'st good-night. He is about it.
The doors are open, and the surfeited grooms
Do mock their charge with snores; I have drugg'd their possets,

That death and nature do contend about them,
Whether they live or die.

Macbeth. [*Within*] Who's there? what, ho!

Lady Macbeth. Alack, I am afraid they have awak'd,
And 't is not done. The attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't. — My husband!

Enter MACBETH

Macbeth. I have done the deed. Didst thou not hear a noise?

Lady Macbeth. I heard the owl scream and the crickets cry.
Did not you speak?

Macbeth. When?

Lady Macbeth. Now.

Macbeth. As I descended?

Lady Macbeth. Ay.

Macbeth. Hark!
Who lies i' the second chamber?

Lady Macbeth. Donalbain.

Macbeth. This is a sorry sight. [*Looking on his hands.*

Lady Macbeth. A foolish thought, to say a sorry sight.

Macbeth. There 's one did laugh in 's sleep, and one cried 'Murther!'
That they did wake each other. I stood and heard them;

But they did say their prayers and address'd them
Again to sleep.

Lady Macbeth. There are two lodg'd together.

Macbeth. One cried 'God bless us!' and 'Amen' the other,
As they had seen me with these hangman's hands,
Listening their fear. I could not say 'Amen'
When they did say 'God bless us!'

Lady Macbeth. Consider it not so deeply.

Macbeth. But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.

Lady Macbeth. These deeds must not be thought
After these ways; so, it will make us mad.

Macbeth. Methought I heard a voice cry 'Sleep no more!
Macbeth does murther sleep'—the innocent sleep,
Sleep that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

Lady Macbeth. What do you mean?

Macbeth. Still it cried 'Sleep no more!' to all the house:
'Glamis hath murther'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.'

Lady Macbeth. Who was it that thus cried? Why, worthy thane,

You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there; go carry them, and smear
The sleepy grooms with blood.
Macbeth. I'll go no more.
I am afraid to think what I have done;
Look on 't again I dare not.
Lady Macbeth. Infirm of purpose!
Give me the daggers. The sleeping and the dead
Are but as pictures; 't is the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal;
For it must seem their guilt. [*Exit. Knocking within.*
Macbeth. Whence is that knocking?
How is 't with me, when every noise appals me?
What hands are here? Ha! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH

Lady Macbeth. My hands are of your colour, but I shame
To wear a heart so white. [*Knocking within.*] I hear a knocking
At the south entry; retire we to our chamber.

A little water clears us of this deed;
How easy is it, then! Your constancy
Hath left you unattended. [*Knocking within.*] Hark! more knocking.
Get on your nightgown, lest occasion call us
And show us to be watchers. Be not lost
So poorly in your thoughts.
Macbeth. To know my deed, 't were best not know myself. [*Knocking within.*
Wake Duncan with thy knocking! I would thou couldst!
[*Exeunt.*

Scene III. *The Same*

Enter a Porter. *Knocking within*

Porter. Here 's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking within.*] Knock, knock, knock! Who 's there, i' the name of Beelzebub? Here 's a farmer, that hanged himself on th' expectation of plenty. Come in time; have napkins enow about you, here you 'll sweat for 't. [*Knocking within.*] Knock, knock! Who 's there, in th' other devil's name? Faith, here 's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator. [*Knocking within.*] Knock, knock, knock! Who 's there? Faith, here 's an English tailor come hither,

for stealing out of a French hose. Come in, tailor; here you may roast your goose. [*Knocking within.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I 'll devil-porter it no further; I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. — [*Knocking within.*] Anon, anon! I pray you, remember the porter. [*Opens the gate.*

Enter MACDUFF *and* LENNOX

Macduff. Was it so late, friend, ere you went to bed,
That you do lie so late?

Porter. Faith, sir, we were carousing till the second cock.

Macduff. Is thy master stirring?

Enter MACBETH

Our knocking has awak'd him; here he comes.

Lennox. Good morrow, noble sir.

Macbeth. Good morrow, both.

Macduff. Is the king stirring, worthy thane?

Macbeth. Not yet.

Macduff. He did command me to call timely on him;
I have almost slipp'd the hour.

Macbeth. I' ll bring you to him.

Macduff. I know this is a joyful trouble to you,
But yet 't is one.

Macbeth. The labour we delight in physics pain.
This is the door.
Macduff. I 'll make so bold to call,
For 't is my limited service. [*Exit.*
Lennox. Goes the king hence to-day?
Macbeth. He does; he did appoint so.
Lennox. The night has been unruly. Where we lay,
Our chimneys were blown down, and, as they say,
Lamentings heard i' the air, strange screams of death,
And prophesying with accents terrible
Of dire combustion and confus'd events
New hatch'd to the woeful time; the obscure bird
Clamour'd the livelong night; some say the earth
Was feverous and did shake.
Macbeth. 'T was a rough night.
Lennox. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF

Macduff. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee!
Macbeth } What 's the matter?
Lennox }
Macduff. Confusion now hath made his masterpiece.
Most sacrilegious murther hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.
Macbeth. What is 't you say? the life?
Lennox. Mean you his majesty?

Macduff. Approach the chamber, and destroy your
sight
With a new Gorgon. Do not bid me speak;
See, and then speak yourselves. —
[*Exeunt Macbeth and Lennox.*
Awake, awake!
Ring the alarum-bell. — Murther and treason! —
Banquo and Donalbain! — Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up and see
The great doom's image! — Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror. — Ring the bell.
[*Bell rings.*

Enter LADY MACBETH

Lady Macbeth. What 's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!
Macduff. O gentle lady,
'T is not for you to hear what I can speak;
The repetition, in a woman's ear,
Would murther as it fell. —

Enter BANQUO

O Banquo, Banquo!
Our royal master 's murther'd.
Lady Macbeth. Woe, alas!
What, in our house?
Banquo. Too cruel any where. —

Dear Duff, I prithee, contradict thyself,
And say it is not so.

Re-enter MACBETH *and* LENNOX

Macbeth. Had I but died an hour before this chance
I had liv'd a blessed time; for from this instant
There 's nothing serious in mortality.
All is but toys; renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN.

Donalbain. What is amiss?
Macbeth. You are, and do not know 't;
The spring, the head, the fountain of your blood
Is stopp'd, — the very source of it is stopp'd.
Macduff. Your royal father 's murther'd.
Malcolm. O, by whom?
Lennox. Those of his chamber, as it seem'd, had done 't.
Their hands and faces were all badg'd with blood;
So were their daggers, which unwip'd we found
Upon their pillows.
They star'd, and were distracted; no man's life
Was to be trusted with them.
Macbeth. O, yet I do repent me of my fury,
That I did kill them.
Macduff. Wherefore did you so?
Macbeth. Who can be wise, amaz'd, temperate and furious,

Loyal and neutral, in a moment? No man;
The expedition of my violent love
Outrun the pauser reason. Here lay Duncan,
His silver skin lac'd with his golden blood,
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance; there, the murtherers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore. Who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?

Lady Macbeth. Help me hence, ho!

Macduff. Look to the lady.

Malcolm. [*Aside to Donalbain*] Why do we hold our tongues,
That most may claim this argument for ours?

Donalbain. [*Aside to Malcolm*] What should be spoken here, where our fate,
Hid in an auger-hole, may rush, and seize us?
Let 's away;
Our tears are not yet brew'd.

Malcolm. [*Aside to Donalbain*] Nor our strong sorrow
Upon the foot of motion.

Banquo. Look to the lady. —
[*Lady Macbeth is carried out.*
And when we have our naked frailties hid,
That suffer in exposure, let us meet
And question this most bloody piece of work,
To know it further. Fears and scruples shake us;
In the great hand of God I stand, and thence

Against the undivulg'd pretence I fight
Of treasonous malice.
Macduff. And so do I.
All. So all.
Macbeth. Let 's briefly put on manly readiness,
And meet i' the hall together.
All. Well contented.
[*Exeunt all but Malcolm and Donalbain.*
Malcolm. What will you do? Let 's not consort with them;
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.
Donalbain. To Ireland, I; our separated fortune
Shall keep us both the safer. Where we are,
There 's daggers in men's smiles; the near in blood,
The nearer bloody.
Malcolm. This murtherous shaft that 's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift away. There 's warrant in that theft
Which steals itself when there 's no mercy left. [*Exeunt.*

Scene IV. *Without the Castle*

Enter Ross *and an* old Man

Old Man. Threescore and ten I can remember well
Within the volume of which time I have seen

Hours dreadful and things strange; but this sore night
Hath trifled former knowings.

Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage; by the clock 't is day,
And yet dark night strangles the travelling lamp.
Is 't night's predominance or the day's shame
That darkness does the face of earth entomb
When living light should kiss it?

Old Man. 'T is unnatural,
Even like the deed that 's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses — a thing most strange and certain —
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

Old Man. 'T is said they eat each other.

Ross. They did so, to the amazement of mine eyes
That look'd upon 't. Here comes the good Macduff. —

Enter MACDUFF

How goes the world, sir, now?

Macduff. Why, see you not?

Ross. Is 't known who did this more than bloody deed?

Macduff. Those that Macbeth hath slain.

Ross. Alas, the day!
What good could they pretend?
Macduff. They were suborn'd;
Malcolm and Donalbain, the king's two sons,
Are stolen away and fled, which puts upon them
Suspicion of the deed.
Ross. 'Gainst nature still;
Thriftless ambition, that wilt ravin up
Thine own life's means! Then 't is most like
The sovereignty will fall upon Macbeth.
Macduff. He is already nam'd, and gone to Scone
To be invested.
Ross. Where is Duncan's body?
Macduff. Carried to Colme-kill,
The sacred storehouse of his predecessors
And guardian of their bones.
Ross. Will you to Scone?
Macduff. No, cousin, I 'll to Fife.
Ross. Well, I will thither.
Macduff. Well, may you see things well done there; adieu!
Lest our old robes sit easier than our new!
Ross. Farewell, father.
Old Man. God's benison go with you, and with those
That would make good of bad and friends of foes!
[*Exeunt.*

DISTANT VIEW OF THE HEATH

ACT III

SCENE I. *Forres. A Room in the Palace*

Enter BANQUO

Banquo. Thou hast it now, — king, Cawdor, Glamis, all, —
As the weird women promis'd, and I fear
Thou play'dst most foully for 't. Yet it was said
It should not stand in thy posterity,

But that myself should be the root and father
Of many kings. If there come truth from them —
As upon thee, Macbeth, their speeches shine —
Why, by the verities on thee made good,
May they not be my oracles as well
And set me up in hope? — But hush! no more.

Sennet sounded. Enter MACBETH, *as king;* LADY MACBETH, *as queen;* LENNOX, ROSS, Lords, Ladies, *and* Attendants

Macbeth. Here 's our chief guest.
Lady Macbeth. If he had been forgotten,
It had been as a gap in our great feast
And all-thing unbecoming.
Macbeth. To-night we hold a solemn supper, sir,
And I 'll request your presence.
Banquo. Let your highness
Command upon me, to the which my duties
Are with a most indissoluble tie
For ever knit.
Macbeth. Ride you this afternoon?
Banquo. Ay, my good lord.
Macbeth. We should have else desir'd your good advice,
Which still hath been both grave and prosperous,
In this day's council; but we 'll take to-morrow.
Is 't far you ride?
Banquo. As far, my lord, as will fill up the time
'Twixt this and supper; go not my horse the better,

I must become a borrower of the night
For a dark hour or twain.
Macbeth. Fail not our feast.
Banquo. My lord, I will not.
Macbeth. We hear our bloody cousins are bestow'd
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention; but of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse; adieu,
Till you return at night. Goes Fleance with you?
Banquo. Ay, my good lord; our time does call upon 's.
Macbeth. I wish your horses swift and sure of foot;
And so I do commend you to their backs.
Farewell. — [*Exit Banquo.*
Let every man be master of his time
Till seven at night. To make society
The sweeter welcome, we will keep ourself
Till supper-time alone; while then, God be with you! —
[*Exeunt all but Macbeth and an Attendant.*
Sirrah, a word with you: attend those men
Our pleasure?
Attendant. They are, my lord, without the palace gate.
Macbeth. Bring them before us. — [*Exit Attendant.*
To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature

Reigns that which would be fear'd; 't is much he dares,
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear; and under him
My Genius is rebuk'd, as it is said
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then prophet-like
They hail'd him father to a line of kings.
Upon my head they plac'd a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I fil'd my mind;
For them the gracious Duncan have I murther'd;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance! — Who 's there? —

Re-enter Attendant, *with two* Murderers

Now go to the door, and stay there till we call. —
[*Exit Attendant.*
Was it not yesterday we spoke together?

First Murderer. It was, so please your highness.

Macbeth. Well then, now
Have you consider'd of my speeches? Know
That it was he in the times past which held you
So under fortune, which you thought had been
Our innocent self. This I made good to you
In our last conference, pass'd in probation with you,
How you were borne in hand, how cross'd, the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion craz'd
Say 'Thus did Banquo.'

First Murderer. You made it known to us.

Macbeth. I did so, and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature
That you can let this go? Are you so gospell'd
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave
And beggar'd yours for ever?

First Murderer. We are men, my liege.

Macbeth. Ay, in the catalogue ye go for men,
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are clept
All by the name of dogs. The valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him clos'd, whereby he does receive
Particular addition, from the bill

That writes them all alike; and so of men.
Now if you have a station in the file,
Not i' the worst rank of manhood, say 't,
And I will put that business in your bosoms,
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.
Second Murderer. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incens'd that I am reckless what
I do to spite the world.
First Murderer. And I another
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it or be rid on 't.
Macbeth. Both of you
Know Banquo was your enemy.
Both Murderers. True, my lord.
Macbeth. So is he mine, and in such bloody distance
That every minute of his being thrusts
Against my near'st of life; and though I could
With barefac'd power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down: and thence it is,
That I to your assistance do make love,

Masking the business from the common eye
For sundry weighty reasons.
Second Murderer. We shall, my lord,
Perform what you command us.
First Murderer. Though our lives —
Macbeth. Your spirits shine through you. Within this hour at most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' the time,
The moment on 't, for 't must be done to-night,
And something from the palace; always thought
That I require a clearness. And with him —
To leave no rubs nor botches in the work —
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart;
I 'll come to you anon.
Both Murderers. We are resolv'd, my lord.
Macbeth. I 'll call upon you straight; abide within. —
[*Exeunt Murderers.*
It is concluded; Banquo, thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

Scene II. *The Same. Another Room*

Enter Lady Macbeth *and a* Servant

Lady Macbeth. Is Banquo gone from court?
Servant. Ay, madam, but returns again to-night.

Lady Macbeth. Say to the king, I would attend his leisure
For a few words.
Servant. Madam, I will. [*Exit.*
Lady Macbeth. Nought 's had, all 's spent,
Where our desire is got without content;
'T is safer to be that which we destroy
Than by destruction dwell in doubtful joy. —

Enter MACBETH

How now, my lord! why do you keep alone,
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard; what 's done is done.
Macbeth. We have scotch'd the snake, not kill'd it;
She 'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly; better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well.
Treason has done his worst; nor steel, nor poison,

Malice domestic, foreign levy, nothing,
Can touch him further.
Lady Macbeth. Come on.
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.
Macbeth. So shall I, love, and so, I pray, be you.
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while that we
Must lave our honours in these flattering streams,
And make our faces visards to our hearts,
Disguising what they are.
Lady Macbeth. You must leave this.
Macbeth. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.
Lady Macbeth. But in them nature's copy 's not eterne.
Macbeth. There 's comfort yet, they are assailable;
Then be thou jocund. Ere the bat hath flown
His cloister'd flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.
Lady Macbeth. What 's to be done?
Macbeth. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. — Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand

Cancel and tear to pieces that great bond
Which keeps me pale! — Light thickens, and the crow
Makes wing to the rooky wood;
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.
Thou marvell'st at my words, but hold thee still;
Things bad begun make strong themselves by ill.
So, prithee, go with me. [*Exeunt.*

Scene III. *A Park near the Palace*

Enter three Murderers

First Murderer. But who did bid thee join with us?
Third Murderer. Macbeth.
Second Murderer. He needs not our mistrust, since he delivers
Our offices and what we have to do
To the direction just.
First Murderer. Then stand with us.
The west yet glimmers with some streaks of day;
Now spurs the lated traveller apace
To gain the timely inn, and near approaches
The subject of our watch.
Third Murderer. Hark! I hear horses.
Banquo. [*Within*] Give us a light there, ho!
Second Murderer. Then 't is he; the rest
That are within the note of expectation
Already are i' the court.
First Murderer. His horses go about.

Third Murderer. Almost a mile ; but he does usually,
So all men do, from hence to the palace gate
Make it their walk.

Second Murderer. A light, a light !

Enter BANQUO, *and* FLEANCE *with a Torch*

Third Murderer. 'T is he.

First Murderer. Stand to 't.

Banquo. It will be rain to-night.

First Murderer. Let it come down.

[*They set upon Banquo.*

Banquo. O, treachery ! Fly, good Fleance, fly, fly, fly !
Thou mayst revenge. — O slave ! [*Dies. Fleance escapes.*

Third Murderer. Who did strike out the light ?

First Murderer. Was 't not the way ?

Third Murderer. There 's but one down ; the son is fled.

Second Murderer. We have lost
Best half of our affair.

First Murderer. Well, let 's away and say how much is done. [*Exeunt.*

SCENE IV. *Hall in the Palace*

A Banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, Lords, *and* Attendants

Macbeth. You know your own degrees ; sit down. At first
And last the hearty welcome.

Lords. Thanks to your majesty.

Macbeth. Ourself will mingle with society
And play the humble host.
Our hostess keeps her state, but in best time
We will require her welcome.

Lady Macbeth. Pronounce it for me, sir, to all our friends,
For my heart speaks they are welcome.

First Murderer *appears at the door*

Macbeth. See, they encounter thee with their hearts' thanks. —
Both sides are even; here I 'll sit i' the midst.
Be large in mirth; anon we 'll drink a measure
The table round. — [*Approaching the door*] There 's blood upon thy face.

Murderer. 'T is Banquo's then.

Macbeth. 'T is better thee without than he within.
Is he dispatch'd?

Murderer. My lord, his throat is cut; that I did for him.

Macbeth. Thou art the best o' the cut-throats; yet he 's good
That did the like for Fleance. If thou didst it,
Thou art the nonpareil.

Murderer. Most royal sir,
Fleance is scap'd.

Macbeth. [*Aside*] Then comes my fit again. I had else been perfect,

Whole as the marble, founded as the rock,
As broad and general as the casing air;
But now I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears. — But Banquo's safe?

Murderer. Ay, my good lord; safe in a ditch he bides,
With twenty trenched gashes on his head,
The least a death to nature.

Macbeth. Thanks for that.
[*Aside*] There the grown serpent lies; the worm that 's fled
Hath nature that in time will venom breed,
No teeth for the present. — Get thee gone; to-morrow
We 'll hear ourselves again. [*Exit Murderer.*

Lady Macbeth. My royal lord,
You do not give the cheer; the feast is sold
That is not often vouch'd, while 't is a-making,
'T is given with welcome. To feed were best at home:
From thence the sauce to meat is ceremony;
Meeting were bare without it.

Macbeth. Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!

Lennox. May 't please your highness sit.

The Ghost of Banquo enters, and sits in Macbeth's place

Macbeth. Here had we now our country's honour roof'd

Were the grac'd person of our Banquo present,
Who may I rather challenge for unkindness
Than pity for mischance!
Ross. His absence, sir,
Lays blame upon his promise. Please 't your highness
To grace us with your royal company.
Macbeth. The table 's full.
Lennox. Here is a place reserv'd, sir.
Macbeth. Where?
Lennox. Here, my good lord. What is 't that moves your highness?
Macbeth. Which of you have done this?
Lords. What, my good lord?
Macbeth. Thou canst not say I did it; never shake
Thy gory locks at me.
Ross. Gentlemen, rise; his highness is not well.
Lady Macbeth. Sit, worthy friends, my lord is often thus,
And hath been from his youth; pray you, keep seat,
The fit is momentary; upon a thought
He will again be well. If much you note him,
You shall offend him and extend his passion;
Feed, and regard him not. — Are you a man?
Macbeth. Ay, and a bold one, that dare look on that
Which might appal the devil.
Lady Macbeth. O proper stuff!
This is the very painting of your fear;
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,

Impostors to true fear, would well become
A woman's story at a winter's fire,
Authoriz'd by her grandam. Shame itself!
Why do you make such faces? When all 's done,
You look but on a stool.

Macbeth. Prithee, see there! behold! look! lo! how say you? —

Why, what care I? If thou canst nod, speak too. —
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [*Ghost vanishes.*

Lady Macbeth. What, quite unmann'd in folly?

Macbeth. If I stand here, I saw him.

Lady Macbeth. Fie, for shame!

Macbeth. Blood hath been shed ere now, i' the olden time,
Ere human statute purg'd the gentle weal;
Ay, and since too, murthers have been perform'd
Too terrible for the ear. The time has been
That when the brains were out the man would die,
And there an end; but now they rise again,
With twenty mortal murthers on their crowns,
And push us from our stools. This is more strange
Than such a murther is.

Lady Macbeth. My worthy lord,
Your noble friends do lack you.

Macbeth. I do forget. —
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing

To those that know me. Come, love and health to all;
Then I 'll sit down. — Give me some wine, fill full. —
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all and him we thirst,
And all to all.

Lords. Our duties, and the pledge.

Re-enter Ghost

Macbeth. Avaunt! and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with.

Lady Macbeth. Think of this, good peers,
But as a thing of custom; 't is no other,
Only it spoils the pleasure of the time.

Macbeth. What man dare, I dare.
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence! — [*Ghost vanishes*
Why, so; being gone,
I am a man again. — Pray you, sit still.

Lady Macbeth. You have displac'd the mirth, broke
the good meeting,
With most admir'd disorder.
Macbeth. Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks
When mine is blanch'd with fear.
Ross. What sights, my lord?
Lady Macbeth. I pray you, speak not; he grows
worse and worse;
Question enrages him. At once, good night;
Stand not upon the order of your going,
But go at once.
Lennox. Good night; and better health
Attend his majesty!
Lady Macbeth. A kind good night to all!
[*Exeunt all but Macbeth and Lady Macbeth.*
Macbeth. It will have blood, they say; blood will
have blood.
Stones have been known to move and trees to
speak;
Augurs and understood relations have
By magot-pies and choughs and rooks brought forth
The secret'st man of blood. — What is the night?
Lady Macbeth. Almost at odds with morning, which
is which.

Macbeth. How say'st thou, that Macduff denies his person
At our great bidding?
Lady Macbeth. Did you send to him, sir?
Macbeth. I hear it by the way, but I will send;
There 's not a one of them but in his house
I keep a servant fee'd. I will to-morrow,
And betimes I will, to the weird sisters;
More shall they speak, for now I am bent to know,
By the worst means, the worst. For mine own good
All causes shall give way; I am in blood
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er.
Strange things I have in head that will to hand,
Which must be acted ere they may be scann'd.
Lady Macbeth. You lack the season of all natures, sleep.
Macbeth. Come, we 'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use;
We are yet but young in deed. [*Exeunt.*

Scene V. *A Heath*

Thunder. Enter the three Witches, *meeting* Hecate

First Witch. Why, how now, Hecate! you look angerly.
Hecate. Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth

In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful, who, as others do,
Loves for his own ends, not for you.
But make amends now; get you gone,
And at the pit of Acheron
Meet me i' the morning; thither he
Will come to know his destiny.
Your vessels and your spells provide,
Your charms and every thing beside.
I am for the air; this night I 'll spend
Unto a dismal and a fatal end.
Great business must be wrought ere noon.
Upon the corner of the moon
There hangs a vaporous drop profound,
I 'll catch it ere it come to ground;
And that, distill'd by magic sleights,
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his confusion.
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace, and fear;
And you all know security
Is mortals' chiefest enemy.

[*Music and a song within:* 'Come away, come away,' etc.

Hark! I am call'd; my little spirit, see,
Sits in a foggy cloud, and stays for me. [*Exit.*

First Witch. Come, let 's make haste; she 'll soon be back again. [*Exeunt.*

Scene VI. *Forres. The Palace*

Enter Lennox *and another* Lord

Lennox. My former speeches have but hit your thoughts,
Which can interpret farther; only I say
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth — marry, he was dead;
And the right-valiant Banquo walk'd too late,
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled; men must not walk too late.
Who cannot want the thought, how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? damned fact! 10
How it did grieve Macbeth! did he not straight
In pious rage the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 't would have anger'd any heart alive
To hear the men deny 't. So that, I say,
He has borne all things well; and I do think

That had he Duncan's sons under his key —
As, an 't please heaven, he shall not — they should find
What 't were to kill a father; so should Fleance.
But, peace! for from broad words, and 'cause he fail'd
His presence at the tyrant's feast, I hear
Macduff lives in disgrace. Sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is receiv'd
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect. Thither Macduff
Is gone to pray the holy king, upon his aid
To wake Northumberland and warlike Siward,
That by the help of these, with Him above
To ratify the work, we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
Do faithful homage and receive free honours;
All which we pine for now. And this report
Hath so exasperate the king that he
Prepares for some attempt of war.

Lennox. Sent he to Macduff?

Lord. He did; and with an absolute 'Sir, not I,'
The cloudy messenger turns me his back,
And hums, as who should say 'You 'll rue the time
That clogs me with this answer.'

Lennox. And that well might

Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accurs'd!

Lord. I 'll send my prayers with him.

[*Exeunt.*

THE DUNSINANE RANGE

ACT IV

SCENE I. *A Cavern. In the Middle, a Boiling Cauldron. Thunder*

Enter the three Witches

First Witch. Thrice the brinded cat hath mew'd.
Second Witch. Thrice and once the hedge-pig whin'd.
Third Witch. Harpier cries, — 't is time, 't is time.
First Witch. Round about the cauldron go;
In the poison'd entrails throw.

Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.
Second Witch. Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
All. Double, double toil and trouble;
Fire burn and cauldron bubble.
Third Witch. Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab;
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

All. Double, double toil and trouble;
Fire burn and cauldron bubble.

Second Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE

Hecate. O, well done! I commend your pains;
And every one shall share i' the gains:
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song:* 'Black spirits,' etc. *Hecate retires.*

Second Witch. By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks!

Enter MACBETH

Macbeth. How now, you secret, black, and midnight hags!
What is 't you do?

All. A deed without a name.

Macbeth. I conjure you, by that which you profess,
Howe'er you come to know it, answer me:
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;

Though bladed corn be lodg'd and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till destruction sicken; answer me
To what I ask you.

First Witch. Speak.

Second Witch. Demand.

Third Witch. We 'll answer.

First Witch. Say, if thou 'dst rather hear it from our mouths,
Or from our masters.

Macbeth. Call 'em; let me see 'em.

First Witch. Pour in sow's blood, that hath eaten
Her nine farrow; grease that 's sweaten
From the murtherer's gibbet throw
Into the flame.

All. Come, high or low;
Thyself and office deftly show!

Thunder. *First* Apparition: *an armed Head*

Macbeth. Tell me, thou unknown power, —

First Witch. He knows thy thought;
Hear his speech, but say thou nought.

First Apparition. Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife. Dismiss me; enough.
[*Descends*

Macbeth. Whate'er thou art, for thy good caution thanks,
Thou hast harp'd my fear aright; but one word more, —
First Witch. He will not be commanded; here 's another,
More potent than the first.

Thunder. Second Apparition: *a bloody Child*

Second Apparition. Macbeth! Macbeth! Macbeth!
Macbeth. Had I three ears, I 'd hear thee.
Second Apparition. Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth. [*Descends.*
Macbeth. Then live, Macduff; what need I fear of thee?
But yet I 'll make assurance double sure,
And take a bond of fate; thou shalt not live,
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder. —

Thunder. Third Apparition: *a Child crowned, with a tree in his hand*

What is this,
That rises like the issue of a king,
And wears upon his baby brow the round
And top of sovereignty?
All. Listen, but speak not to 't.
Third Apparition. Be lion-mettled, proud, and take no care

Who chafes, who frets, or where conspirers are;
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends.*

Macbeth. That will never be.
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never, till the wood
Of Birnam rise, and our high-plac'd Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me, — if your art
Can tell so much, — shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

Macbeth. I will be satisfied; deny me this,
And an eternal curse fall on you! Let me know —
Why sinks that cauldron? and what noise is this?
[*Hautboys.*

First Witch. Show!

Second Witch. Show!

Third Witch. Show!

All. Show his eyes, and grieve his heart;
Come like shadows, so depart.

A show of eight Kings, *the last with a glass in his hand; Banquo's Ghost following*

Macbeth. Thou art too like the spirit of Banquo; down!

Thy crown does sear mine eyeballs. — And thy hair,
Thou other gold-bound brow, is like the first. —
A third is like the former. — Filthy hags!
Why do you show me this? — A fourth! — Start, eyes! —
What, will the line stretch out to the crack of doom? —
Another yet! — A seventh! — I'll see no more. —
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That twofold balls and treble sceptres carry.
Horrible sight! — Now I see 't is true;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his. — [*Apparitions vanish.*
What, is this so?

First Witch. Ay, sir, all this is so; but why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprights,
And show the best of our delights.
I 'll charm the air to give a sound,
While you perform your antic round,
That this great king may kindly say
Our duties did his welcome pay.

Music. The Witches dance, and then vanish, with Hecate.

Macbeth. Where are they? Gone? Let this pernicious hour
Stand aye accursed in the calendar! —
Come in, without there!

Enter LENNOX

Lennox. What 's your grace's will?
Macbeth. Saw you the weird sisters?
Lennox. No, my lord.
Macbeth. Came they not by you?
Lennox. No indeed, my lord
Macbeth. Infected be the air whereon they ride,
And damn'd all those that trust them! — I did hear
The galloping of horse; who was 't came by?
Lennox. 'T is two or three, my lord, that bring you word
Macduff is fled to England.
Macbeth. Fled to England!
Lennox. Ay, my good lord.
Macbeth. [*Aside*] Time, thou anticipat'st my dread exploits;
The flighty purpose never is o'ertook
Unless the deed go with it. From this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done;
The castle of Macduff I will surprise,
Seize upon Fife, give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I 'll do before this purpose cool.
But no more sights! — Where are these gentlemen?
Come, bring me where they are. [*Exeunt.*

SCENE II. *Fife. A Room in Macduff's Castle*

Enter LADY MACDUFF, *her* Son, *and* ROSS

Lady Macduff. What had he done, to make him fly the land?

Ross. You must have patience, madam.

Lady Macduff. He had none;
His flight was madness. When our actions do not,
Our fears do make us traitors.

Ross. You know not
Whether it was his wisdom or his fear.

Lady Macduff. Wisdom! to leave his wife, to leave his babes,
His mansion and his titles, in a place
From whence himself does fly? He loves us not,
He wants the natural touch; for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

Ross. My dearest coz,
I pray you, school yourself; but for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further,
But cruel are the times when we are traitors
And do not know ourselves; when we hold rumour

From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. I take my leave of you;
Shall not be long but I'll be here again.
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin,
Blessing upon you!

Lady Macduff. Father'd he is, and yet he 's fatherless.

Ross. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort;
I take my leave at once. [*Exit.*

Lady Macduff. Sirrah, your father 's dead:
And what will you do now? How will you live?

Son. As birds do, mother.

Lady Macduff. What, with worms and flies?

Son. With what I get, I mean; and so do they.

Lady Macduff. Poor bird! thou 'dst never fear the net nor lime,
The pitfall nor the gin.

Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

Lady Macduff. Yes, he is dead; how wilt thou do for a father?

Son. Nay, how will you do for a husband?

Lady Macduff. Why, I can buy me twenty at any market.

Son. Then you 'll buy 'em to sell again.

Lady Macduff. Thou speak'st with all thy wit, and yet, i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

Lady Macduff. Ay, that he was.

Son. What is a traitor?

Lady Macduff. Why, one that swears and lies.

Son. And be all traitors that do so?

Lady Macduff. Every one that does so is a traitor, and must be hanged.

Son. And must they all be hanged that swear and lie?

Lady Macduff. Every one.

Son. Who must hang them?

Lady Macduff. Why, the honest men.

Son. Then the liars and swearers are fools, for there are liars and swearers enow to beat the honest men and hang up them.

Lady Macduff. Now, God help thee, poor monkey! But how wilt thou do for a father?

Son. If he were dead, you 'd weep for him; if you would not, it were a good sign that I should quickly have a new father.

Lady Macduff. Poor prattler, how thou talk'st!

Enter a Messenger

Messenger. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt some danger does approach you nearly.

If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [*Exit.*

Lady Macduff. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly; why then, alas,
Do I put up that womanly defence,
To say I have done no harm? —

Enter Murderers

What are these faces?

First Murderer. Where is your husband?

Lady Macduff. I hope, in no place so unsanctified
Where such as thou mayst find him.

First Murderer. He 's a traitor.

Son. Thou liest, thou shag-hair'd villain!

First Murderer. What, you egg! [*Stabbing him.*
Young fry of treachery!

Son. He has kill'd me, mother;
Run away, I pray you! [*Dies.*

Exit Lady Macduff, crying 'Murther!'
[*Exeunt Murderers, following her.*

SCENE III. *England. Before the King's Palace*

Enter MALCOLM *and* MACDUFF

Malcolm. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.
Macduff. Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fallen birthdom. Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolour.
Malcolm. What I believe, I 'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest: you have lov'd him well;
He hath not touch'd you yet. I am young; but something
You may deserve of him through me, and wisdom
To offer up a weak poor innocent lamb
To appease an angry god.
Macduff. I am not treacherous.
Malcolm. But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge. But I shall crave your pardon;

That which you are my thoughts cannot transpose.
Angels are bright still, though the brightest fell;
Though all things foul would wear the brows of grace,
Yet grace must still look so.

Macduff. I have lost my hopes.

Malcolm. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking? I pray you,
Let not my jealousies be your dishonours,
But mine own safeties; you may be rightly just,
Whatever I shall think.

Macduff. Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee! wear thou thy wrongs;
The title is affeer'd! — Fare thee well, lord;
I would not be the villain that thou think'st
For the whole space that 's in the tyrant's grasp
And the rich East to boot.

Malcolm. Be not offended;
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds, and each new day a gash
Is added to her wounds. I think withal
There would be hands uplifted in my right,
And here from gracious England have I offer
Of goodly thousands; but for all this,

When I shall tread upon the tyrant's head
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways than ever,
By him that shall succeed.
Macduff. What should he be?
Malcolm. It is myself I mean, in whom I know
All the particulars of vice so grafted
That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compar'd
With my confineless harms.
Macduff. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.
Malcolm. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name; but there 's no bottom, none,
In my voluptuousness. Your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear
That did oppose my will. Better Macbeth
Than such an one to reign.
Macduff. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet

To take upon you what is yours; you may
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.
We have willing dames enough. There cannot be
That vulture in you to devour so many
As will to greatness dedicate themselves,
Finding it so inclin'd.

Malcolm. With this there grows
In my most ill-compos'd affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house;
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macduff. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings: yet do not fear;
Scotland hath foisons to fill up your will,
Of your mere own. All these are portable,
With other graces weigh'd.

Malcolm. But I have none; the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,

Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.
Macduff. O Scotland, Scotland!
Malcolm. If such a one be fit to govern, speak;
I am as I have spoken.
Macduff. Fit to govern!
No, not to live. — O nation miserable!
With an untitled tyrant bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accurs'd
And does blaspheme his breed? — Thy royal father
Was a most sainted king; the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she liv'd. — Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. — O my breast,
Thy hope ends here!
Malcolm. Macduff, this noble passion,
Child of integrity, hath from my soul
Wip'd the black scruples, reconcil'd my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power, and modest wisdom plucks me
From over-credulous haste; but God above
Deal between thee and me! for even now
I put myself to thy direction and

Unspeak mine own detraction, here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life; my first false speaking
Was this upon myself. What I am truly
Is thine and my poor country's to command;
Whither indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.
Now we 'll together, and the chance of goodness
Be like our warranted quarrel! Why are you silent?

Macduff. Such welcome and unwelcome things at once
'T is hard to reconcile.

Enter a Doctor

Malcolm. Well, more anon. — Comes the king forth, I pray you?

Doctor. Ay, sir; there are a crew of wretched souls
That stay his cure. Their malady convinces
The great assay of art; but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.

Malcolm. I thank you, doctor. [*Exit Doctor*

Macduff. What 's the disease he means?

Malcolm. 'T is call'd the evil;
A most miraculous work in this good king,
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows; but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers; and 't is spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne
That speak him full of grace.

Enter Ross

Macduff. See, who comes here?
Malcolm. My countryman; but yet I know him not.
Macduff. My ever-gentle cousin, welcome hither.
Malcolm. I know him now. Good God, betimes remove
The means that makes us strangers!
Ross. Sir, amen.
Macduff. Stands Scotland where it did?
Ross. Alas, poor country!
Almost afraid to know itself. It cannot
Be call'd our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rent the air

Are made, not mark'd; where violent sorrow seems
A modern ecstasy; the dead man's knell
Is there scarce ask'd for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.
Macduff. O, relation
Too nice, and yet too true!
Malcolm. What 's the newest grief?
Ross. That of an hour's age doth hiss the speaker;
Each minute teems a new one.
Macduff. How does my wife?
Ross. Why, well.
Macduff. And all my children?
Ross. Well too.
Macduff. The tyrant has not batter'd at their peace?
Ross. No; they were well at peace when I did leave 'em.
Macduff. Be not a niggard of your speech; how goes 't?
Ross. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot.
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.
Malcolm. Be 't their comfort
We are coming thither. Gracious England hath

Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.
Ross. Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them.
Macduff. What concern they?
The general cause? or is it a fee-grief
Due to some single breast?
Ross. No mind that 's honest
But in it shares some woe, though the main part
Pertains to you alone.
Macduff. If it be mine,
Keep it not from me, quickly let me have it.
Ross. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.
Macduff. Hum! I guess at it.
Ross. Your castle is surpris'd, your wife and babes
Savagely slaughter'd; to relate the manner
Were, on the quarry of these murther'd deer,
To add the death of you.
Malcolm. Merciful heaven! —
What, man! ne'er pull your hat upon your brows,
Give sorrow words; the grief that does not speak
Whispers the o'er-fraught heart and bids it break.
Macduff. My children too?

Ross. Wife, children, servants, all
That could be found.
Macduff. And I must be from thence! —
My wife kill'd too?
Ross. I have said.
Malcolm. Be comforted;
Let 's make us medicines of our great revenge,
To cure this deadly grief.
Macduff. He has no children. — All my pretty ones?
Did you say all? — O hell-kite! — All?
What, all my pretty chickens and their dam
At one fell swoop?
Malcolm. Dispute it like a man.
Macduff. I shall do so;
But I must also feel it as a man.
I cannot but remember such things were,
That were most precious to me. — Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls. Heaven rest them now!
Malcolm. Be this the whetstone of your sword. Let grief
Convert to anger; blunt not the heart, enrage it.
Macduff. O, I could play the woman with mine eyes,
And braggart with my tongue! — But, gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;

Within my sword's length set him; if he scape,
Heaven forgive him too!
Malcolm. This tune goes manly.
Come, go we to the king; our power is ready,
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may;
The night is long that never finds the day.
[*Exeunt.*

DUNKELD AND REMNANT OF BIRNAM WOOD

ACT V

SCENE I. *Dunsinane. A Room in the Castle*

Enter a Doctor of Physic *and a* Waiting Gentlewoman

Doctor. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gentlewoman. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doctor. A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumbery agitation, besides her walking and other actual performances, what at any time have you heard her say?

Gentlewoman. That, sir, which I will not report after her.

Doctor. You may to me, and 't is most meet you should.

Gentlewoman. Neither to you nor any one, having no witness to confirm my speech.

Enter LADY MACBETH, *with a taper*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep! Observe her; stand close.

Doctor. How came she by that light?

Gentlewoman. Why, it stood by her; she has light by her continually, 't is her command.

Doctor. You see, her eyes are open.

Gentlewoman. Ay, but their sense are shut.

Doctor. What is it she does now? Look, how she rubs her hands.

Gentlewoman. It is an accustomed action with her, to seem thus washing her hands; I have known her continue in this a quarter of an hour.

Lady Macbeth. Yet here 's a spot.

Doctor. Hark! she speaks; I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady Macbeth. Out, damned spot! out, I say! — One, two; why, then 't is time to do 't. — Hell is murky! — Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account? — Yet who would have thought the old man to have had so much blood in him?

Doctor. Do you mark that?

Lady Macbeth. The thane of Fife had a wife; where is she now? — What, will these hands ne'er be clean? — No more o' that, my lord, no more o' that; you mar all with this starting.

Doctor. Go to, go to; you have known what you should not.

Gentlewoman. She has spoke what she should not, I am sure of that; heaven knows what she has known.

Lady Macbeth. Here 's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doctor. What a sigh is there! The heart is sorely charged.

Gentlewoman. I would not have such a heart in my bosom for the dignity of the whole body.

Doctor. Well, well, well, —

Gentlewoman. Pray God it be, sir.

Doctor. This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.

Lady Macbeth. Wash your hands, put on your nightgown; look not so pale. — I tell you yet again, Banquo 's buried; he cannot come out on 's grave.

Doctor. Even so?

Lady Macbeth. To bed, to bed! there 's knocking at the gate; come, come, come, come, give me your hand. What 's done cannot be undone. To bed, to bed, to bed! [*Exit.*

Doctor. Will she go now to bed?

Gentlewoman. Directly.

Doctor. Foul whisperings are abroad. Unnatural deeds
Do breed unnatural troubles; infected minds
To their deaf pillows will discharge their secrets.
More needs she the divine than the physician. —
God, God forgive us all! — Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night;
My mind she has mated, and amaz'd my sight.
I think, but dare not speak.

Gentlewoman. Good night, good doctor. [*Exeunt.*

Scene II. *The Country near Dunsinane*

Drum and colours. Enter Menteith, Caithness, Angus, Lennox, *and* Soldiers

Menteith. The English power is near, led on by Malcolm,

His uncle Siward, and the good Macduff.
Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.

Angus. Near Birnam wood
Shall we well meet them; that way are they coming.

Caithness. Who knows if Donalbain be with his brother?

Lennox. For certain, sir, he is not. I have a file
Of all the gentry; there is Siward's son,
And many unrough youths that even now
Protest their first of manhood.

Menteith. What does the tyrant?

Caithness. Great Dunsinane he strongly fortifies.
Some say he 's mad; others, that lesser hate him,
Do call it valiant fury; but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule.

Angus. Now does he feel
His secret murthers sticking on his hands;
Now minutely revolts upbraid his faith-breach.
Those he commands move only in command,
Nothing in love; now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Menteith. Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there?

Caithness. Well, march we on,
To give obedience where 't is truly owed.
Meet we the medicine of the sickly weal,
And with him pour we in our country's purge
Each drop of us.
Lennox. Or so much as it needs,
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam.
[*Exeunt, marching.*

SCENE III. *Dunsinane. A Room in the Castle*

Enter MACBETH, Doctor, *and* Attendants

Macbeth. Bring me no more reports; let them fly all.
Till Birnam wood remove to Dunsinane
I cannot taint with fear. What 's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounc'd me thus:
'Fear not, Macbeth; no man that 's born of woman
Shall e'er have power upon thee.' Then fly, false thanes,
And mingle with the English epicures;
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.—

Enter a Servant

The devil damn thee black, thou cream-fac'd loon!
Where gott'st thou that goose look?

Servant. There is ten thousand —
Macbeth. Geese, villain?
Servant. Soldiers, sir.
Macbeth. Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?
Servant. The English force, so please you.
Macbeth. Take thy face hence. — [*Exit Servant.*
Seyton! — I am sick at heart,
When I behold — Seyton, I say! — This push
Will cheer me ever, or dis-ease me now.
I have liv'd long enough: my way of life
Is fallen into the sear, the yellow leaf,
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not. —
Seyton!

Enter SEYTON

Seyton. What 's your gracious pleasure?
Macbeth. What news more?
Seyton. All is confirm'd, my lord, which was reported.
Macbeth. I 'll fight till from my bones my flesh be hack'd.
Give me my armour.
Seyton. 'T is not needed yet.
Macbeth. I 'll put it on.

Send out moe horses, skirr the country round;
Hang those that talk of fear. Give me mine armour. —
How does your patient, doctor?
Doctor. Not so sick, my lord,
As she is troubled with thick-coming fancies
That keep her from her rest.
Macbeth. Cure her of that.
Canst thou not minister to a mind diseas'd,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?
Doctor. Therein the patient
Must minister to himself.
Macbeth. Throw physic to the dogs, I 'll none of it. —
Come, put mine armour on; give me my staff. —
Seyton, send out. — Doctor, the thanes fly from me. —
Come, sir, dispatch. — If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again. — Pull 't off, I say. —
What rhubarb, senna, or what purgative drug,
Would scour these English hence? Hear'st thou of them?
Doctor. Ay, my good lord; your royal preparation
Makes us hear something.
Macbeth. Bring it after me. —

I will not be afraid of death and bane
Till Birnam forest come to Dunsinane. [*Exit.*
Doctor. Were I from Dunsinane away and clear,
Profit again should hardly draw me here. [*Exit.*

SCENE IV. *Country near Birnam Wood*

Drum and colours. Enter MALCOLM, *old* SIWARD *and his* Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, *and* Soldiers, *marching*

Malcolm. Cousins, I hope the days are near at hand
That chambers will be safe.
Menteith. We doubt it nothing.
Siward. What wood is this before us?
Menteith. The wood of Birnam.
Malcolm. Let every soldier hew him down a bough,
And bear 't before him; thereby shall we shadow
The numbers of our host and make discovery
Err in report of us.
Soldiers. It shall be done.
Siward. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.
Malcolm. 'T is his main hope;
For where there is advantage to be given,
Both more and less have given him the revolt,
And none serve with him but constrained things
Whose hearts are absent too.
Macduff. Let our just censures

Attend the true event, and put we on
Industrious soldiership.
Siward. The time approaches
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate,
Towards which advance the war. [*Exeunt, marching.*

SCENE V. *Dunsinane. Within the Castle*

Enter MACBETH, SEYTON, *and* Soldiers, *with drum and colours*

Macbeth. Hang out our banners on the outward walls;
The cry is still 'They come!' Our castle's strength
Will laugh a siege to scorn; here let them lie
Till famine and the ague eat them up.
Were they not forc'd with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home. [*A cry of women within.*
What is that noise?
Seyton. It is the cry of women, my good lord. [*Exit.*
Macbeth. I have almost forgot the taste of fears;
The time has been my senses would have cool'd
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in 't. I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me. —

Re-enter SEYTON

Wherefore was that cry?

Seyton. The queen, my lord, is dead.

Macbeth. She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life 's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.—

Enter a Messenger

Thou com'st to use thy tongue; thy story quickly.

Messenger. Gracious my lord,
I should report that which I say I saw,
But know not how to do it.

Macbeth. Well, say, sir.

Messenger. As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.

Macbeth. Liar and slave!

Messenger. Let me endure your wrath if 't be not so.

Within this three mile may you see it coming;
I say, a moving grove.
Macbeth. If thou speak'st false,
Upon the next tree shalt thou hang alive
Till famine cling thee; if thy speech be sooth,
I care not if thou dost for me as much. —
I pull in resolution, and begin
To doubt the equivocation of the fiend
That lies like truth: 'Fear not, till Birnam wood
Do come to Dunsinane;' and now a wood
Comes toward Dunsinane. — Arm, arm, and out! —
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I gin to be aweary of the sun,
And wish the estate o' the world were now undone. —
Ring the alarum-bell! — Blow, wind! come, wrack!
At least we 'll die with harness on our back. [*Exeunt.*

Scene VI. *Dunsinane. Before the Castle*

Drum and colours. Enter Malcolm, *old* Siward, Macduff, *and their* Army, *with boughs*

Malcolm. Now near enough; your leavy screens throw down,
And show like those you are. — You, worthy uncle,
Shall with my cousin, your right-noble son,
Lead our first battle; worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.

Siward. Fare you well.
Do we but find the tyrant's power to-night,
Let us be beaten if we cannot fight.
Macduff. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.
[*Exeunt.*

Scene VII. *Another Part of the Field*

Alarums. Enter Macbeth

Macbeth. They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course. What 's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young Siward

Young Siward. What is thy name?
Macbeth. Thou 'lt be afraid to hear it.
Young Siward. No; though thou call'st thyself a hotter name
Than any is in hell.
Macbeth. My name 's Macbeth.
Young Siward. The devil himself could not pronounce a title
More hateful to mine ear.
Macbeth. No, nor more fearful.

Young Siward. Thou liest, abhorred tyrant; with my sword
I 'll prove the lie thou speak'st.
[*They fight, and young Siward is slain.*
Macbeth. Thou wast born of woman. —
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that 's of a woman born. [*Exit.*

Alarums. Enter MACDUFF

Macduff. That way the noise is. — Tyrant, show thy face!
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns whose arms
Are hir'd to bear their staves; either thou, Macbeth,
Or else my sword with an unbatter'd edge
I sheathe again undeeded. There thou shouldst be;
By this great clatter one of greatest note
Seems bruited. Let me find him, fortune!
And more I beg not. [*Exit. Alarums.*

Enter MALCOLM *and old* SIWARD

Siward. This way, my lord. The castle 's gently render'd;
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

Malcolm. We have met with foes
That strike beside us.
Siward. Enter, sir, the castle.
[*Exeunt. Alarum.*

SCENE VIII. *Another Part of the Field*

Enter MACBETH

Macbeth. Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF

Macduff. Turn, hell-hound, turn!
Macbeth. Of all men else I have avoided thee.
But get thee back; my soul is too much charg'd
With blood of thine already.
Macduff. I have no words;
My voice is in my sword, thou bloodier villain
Than terms can give thee out! [*They fight.*
Macbeth. Thou losest labour.
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed.
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.
Macduff. Despair thy charm,
And let the angel whom thou still hast serv'd

Tell thee Macduff was from his mother's womb
Untimely ripp'd.

Macbeth. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believ'd,
That palter with us in a double sense;
That keep the word of promise to our ear
And break it to our hope. — I'll not fight with thee.

Macduff. Then yield thee, coward,
And live to be the show and gaze o' the time;
We 'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

Macbeth. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou oppos'd, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield; lay on, Macduff,
And damn'd be him that first cries 'Hold, enough!'

[*Exeunt, fighting. Alarums.*

Retreat. Flourish. Enter, with drum and colours, MALCOLM, *old* SIWARD, ROSS, *the other* Thanes, *and* Soldiers

Malcolm. I would the friends we miss were safe arriv'd.

Siward. Some must go off; and yet, by these I see,
So great a day as this is cheaply bought.

Malcolm. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt;
He only liv'd but till he was a man,
The which no sooner had his prowess confirm'd
In the unshrinking station where he fought,
But like a man he died.

Siward. Then he is dead?

Ross. Ay, and brought off the field; your cause of sorrow
Must not be measur'd by his worth, for then
It hath no end.

Siward. Had he his hurts before?

Ross. Ay, on the front.

Siward. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death;
And so his knell is knoll'd.

Malcolm. He 's worth more sorrow,
And that I 'll spend for him.

Siward. He 's worth no more;
They say he parted well and paid his score,
And so God be with him! Here comes newer comfort.

Re-enter MACDUFF, *with* MACBETH'S *head*

Macduff. Hail, king! for so thou art. Behold, where stands
The usurper's cursed head; the time is free.

I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds;
Whose voices I desire aloud with mine:
Hail, King of Scotland!

All. Hail, King of Scotland! [*Flourish.*

Malcolm. We shall not spend a large expense of time
Before we reckon with your several loves
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honour nam'd. What 's more to do
Which would be planted newly with the time, —
As calling home our exil'd friends abroad
That fled the snares of watchful tyranny,
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 't is thought, by self and violent hands
Took off her life, — this, and what needful else
That calls upon us, by the grace of Grace
We will perform in measure, time, and place;
So, thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.

[*Flourish. Exeunt*

NOTES

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NOTES

INTRODUCTION

THE METRE OF THE PLAY. — It should be understood at the outset that *metre*, or the mechanism of verse, is something altogether distinct from the *music* of verse. The one is matter of rule, the other of taste and feeling. Music is not an absolute necessity of verse; the metrical form is a necessity, being that which constitutes the verse.

The plays of Shakespeare (with the exception of rhymed passages, and of occasional songs and interludes) are all in unrhymed or *blank* verse; and the normal form of this blank verse is illustrated by the first line of the second scene in this play: "What bloody man is that? He can report."

This line, it will be seen, consists of ten syllables, with the even syllables (2d, 4th, 6th, 8th, and 10th) accented, the odd syllables (1st, 3d, etc.) being unaccented. Theoretically, it is made up of five *feet* of two syllables each, with the accent on the second syllable. Such a foot is called an *iambus* (plural, *iambuses*, or the Latin *iambi*), and the form of verse is called *iambic*.

This fundamental law of Shakespeare's verse is subject to certain modifications, the most important of which are as follows: —

1. After the tenth syllable an unaccented syllable (or even two such syllables) may be added, forming what is sometimes called a *female* line; as in line 8 of the second scene: "As two spent swimmers that do cling together." The rhythm is complete with the second syllable of *together*, the last syllable being an extra one. Other examples in the same scene are lines 9, 11, 14, and 52. In ii. 4. 10 we have two extra syllables, the rhythm being complete with the second syllable of *unnatural*.

2. The accent in any part of the verse may be shifted from an even to an odd syllable; as in lines 6 and 10 of the second scene:

"Say to the king the knowledge of the broil.
* * * * *
Worthy to be a rebel, for to that."

In both lines the accent is shifted from the second to the first syllable. This change occurs very rarely in the tenth syllable, and seldom in the fourth; and it is not allowable in two successive accented syllables.

3. An extra unaccented syllable may occur in any part of the line; as in lines 60 and 62. In 60 the second syllable of *burial* is superfluous: and in 62 the second syllable of *general*.

4. Any unaccented syllable occurring in an even place immediately before or after an even syllable which is properly accented, is reckoned as accented for the purposes of the verse; as, for instance, in lines 2 and 5. In 2 both *by* and *the* are metrically equivalent to accented syllables; and so with the last syllable of *captivity* in 5.

Other examples are the third syllable of *multiplying* and the last of *villanies* in line 11, the last of *battlements* in 23, the first of *overcharg'd* in 37, and the last of *memorize* and *Golgotha* in 40. In i. 3. 130, "This supernatural soliciting," three of the five accents are of this nature. In ii. 2. 62, "The multitudinous seas incarnadine," the polysyllables have each two accents, the other one being on *seas*.

5. In many instances in Shakespeare words must be *lengthened* in order to fill out the rhythm: —

(*a*) In a large class of words in which *e* or *i* is followed by another vowel, the *e* or *i* is made a separate syllable; as *ocean, opinion, soldier, patience, partial, marriage*, etc. For instance, line 3 of the second scene appears to have only nine syllables, but *sergeant* (see note on the word) is a trisyllable. In 18 *execution* is metrically five syllables, and *reflection* is a quadrisyllable in 25. Many similar instances are mentioned in the Notes. This lengthening occurs most frequently at the end of the line; but in line 19, if *carv'd* is a monosyllable (as in the folio and some of the modern editions) *minion* must be a trisyllable. Cf. *observation* (five syllables) in *A. Y. L.* ii. 7. 41: "With observation, the which he vents," etc.

(*b*) Many monosyllables ending in *r, re, rs, res*, preceded by a long vowel or diphthong, are often made dissyllables; as *fare, fear, dear, fire, hair, hour, your*, etc. In iv. 3. 111 ("Died every day she liv'd. Fare thee well!") *Fare* is a dissyllable. If the word is repeated in a verse, it is often both monosyllable and dissyllable; as in *M. of V.* iii. 2. 20: "And so, though yours, not yours. Prove it so," where either *yours* (preferably the first) is a dissyllable, the other being a monosyllable. In *J. C.* iii. 1. 172: "As fire drives out fire, so pity, pity," the first *fire* is a dissyllable.

(*c*) Words containing *l* or *r*, preceded by another consonant, are often pronounced as if a vowel came between the consonants; as in i. 5. 39 of this play: "That croaks the fatal entrance [ent(e)rance] of Duncan;" and iii. 2. 30: "Let your remem-

brance [rememb(e)rance] apply to Banquo; " also in *T. of S.* ii. 1. 158 : " While she did call me rascal fiddler " [fidd(e)ler] ; *All's Well*, iii. 5. 43 : " If you will tarry, holy pilgrim " [pilg(e)rim] ; *C. of E.* v. 1. 360 : " These are the parents of these children " (childeren, the original form of the word).

(*d*) Monosyllabic exclamations (*ay, O, yea, nay, hail,* etc.) and monosyllables otherwise emphasized are similarly lengthened (like *Hail* in i. 2. 5 of this play); also certain longer words; as *commandement* in *M. of V.* iv. 1. 442; *safety* (trisyllable) in *Ham.* i. 3. 21; *business* (trisyllable, as originally pronounced) in *J. C.* iv. 1. 22: " To groan and sweat under the business " (so in several other passages); and other words mentioned in the notes to the plays in which they occur.

6. Words are also *contracted* for metrical reasons, like plurals and possessives ending in a sibilant, as *horse* (see note on ii. 4. 14 of this play), *sense* (see on v. 1. 27), *princess, marriage* (plural and possessive), *image*, etc. So many contracted superlatives, like *kind'st* (see other examples in this play referred to in note on ii. 1. 24), and other words mentioned in the notes on this and other plays.

7. The *accent* of words is also varied in many instances for metrical reasons. Thus we find both *révenue* and *revénue* in the first scene of the *M. N. D.* (lines 6 and 158), *óbscure* and *obscúre*, *púrsue* and *pursúe*, *distinct* and *distinct*, etc.

These instances of variable accent must not be confounded with those in which words were uniformly accented differently in the time of Shakespeare; like *aspéct, authórized* (see note on iii. 4. 66), *chástise* (see on i. 5. 27), *impórtune*, *perséver* (never *persevére*), *perséverance* (see note on iv. 3. 93), *púrveyor* (see on i. 6. 22), *rheúmatic*, etc.

8. *Alexandrines*, or verses of twelve syllables, with six accents, occur here and there; as in i. 2. 38, 58, 64, etc., in this play. They must not be confounded with female lines with two extra syllables (see on 1 above), or with other lines in which two extra unaccented syllables may occur.

9. *Incomplete* verses, of one or more syllables, are scattered through the plays. See ii. 1. 20, 41, 51, 66, etc., in this play.

10. *Doggerel* measure is used in the very earliest comedies (*L. L. L.* and *C. of E.* in particular) in the mouths of comic characters, but nowhere else in those plays, and never anywhere after 1597 or 1598.

11. *Rhyme* occurs frequently in the early plays, but diminishes with comparative regularity from that period until the latest. Thus, in *L. L. L.* there are about 1100 rhyming verses (about one-third of the whole number), in the *M. N. D.* about 900, in *Rich. II.* and *R. and J.* about 500 each, while in *Cor.* and *A. and C.* there are only about 40 each, in the *Temp.* only two, and in the *W. T.* none at all, except in the chorus introducing act iv. Songs, interludes, and other matter not in ten-syllable measure are not included in this enumeration. In the present play, out of some 2000 verses, about 100 are in rhyme, with about 130 shorter ones.

Alternate rhymes are found only in the plays written before 1599 or 1600. In *L. L. L.* we find 242 such lines, in the *M. of V.* only four lines at the end of iii. 2. In *Much Ado* and *A. Y. L.* we also find a few lines, but none at all in subsequent plays, like the present one.

Rhymed couplets, or "rhyme-tags," are often found at the end of scenes; as in the first scene, and twenty other scenes, of the present play. In *Ham.* 14 out of 20 scenes, and in the *M. of V.* 13 out of 20, have such "tags"; but in the latest plays they are not so frequent. The *Temp.*, for instance, has but one, and the *Winter's Tale* none.

In this play, the first scene, and portions of other scenes in which the Witches appear, are in *trochaic* metre, the accents being on the *odd* syllables (1st, 3d, 5th, etc.). See the first note on act i.

12. In this edition of Shakespeare, the final *-ed* of past tenses and participles is printed *-'d* when the word is to be pronounced in the ordinary way; as in *show'd*, line 15, and *fac'd*, line 20, of the second scene. But when the metre requires that the *-ed* be made a

separate syllable, the *e* is retained; as in *carved*, line 19, of the same scene, where the word is a dissyllable. The only variation from this rule is in verbs like *cry*, *die*, etc., the *-ed* of which is very rarely, if ever, made a separate syllable.

SHAKESPEARE'S USE OF VERSE AND PROSE IN THE PLAYS. — This is a subject to which the critics have given very little attention, but it is an interesting study. In many of the plays we find scenes entirely in verse or in prose, and others in which the two are mixed. In general, we may say that verse is used for what is distinctly poetical, and prose for what is not poetical. The distinction, however, is not so clearly marked in the earlier as in the later plays. The second scene of the *M. of V.*, for instance, is in prose, because Portia and Nerissa are talking about the suitors in a familiar and playful way; but in the *T. G. of V.*, where Julia and Lucetta are discussing the suitors of the former in much the same fashion, the scene is in verse. Dowden, commenting on *Rich. II.*, remarks: "Had Shakespeare written the play a few years later, we may be certain that the gardener and his servants (iii. 4) would not have uttered stately speeches in verse, but would have spoken homely prose, and that humour would have mingled with the pathos of the scene. The same remark may be made with reference to the subsequent scene (v. 5) in which his groom visits the dethroned king in the Tower." Comic characters and those in low life generally speak in prose in the later plays, as Dowden intimates, but in the very earliest ones doggerel verse is much used instead. See on 10 above.

The change from prose to verse is well illustrated in the third scene of the *M. of V.* It begins with plain prosaic talk about a business matter; but when Antonio enters, it rises at once to the higher level of poetry. The sight of Antonio reminds Shylock of his hatred of the Merchant, and the passion expresses itself in verse, the vernacular tongue of poetry. We have a similar change in the first scene of *J. C.*, where, after the quibbling "chaff" of the mechanics about their trades, the mention of Pompey reminds the

Tribune of their plebeian fickleness, and his scorn and indignation flame out in most eloquent verse.

The reasons for the choice of prose or verse are not always so clear as in these instances. We are seldom puzzled to explain the prose, but not unfrequently we meet with verse where we might expect prose. As Professor Corson remarks (*Introduction to Shakespeare*, 1889), "Shakespeare adopted verse as the general tenor of his language, and therefore expressed much in verse that is within the capabilities of prose; in other words, his verse constantly encroaches upon the domain of prose, but his prose can never be said to encroach upon the domain of verse." If in rare instances we think we find exceptions to this latter statement, and prose actually seems to usurp the place of verse, I believe that careful study of the passage will prove the supposed exception to be apparent rather than real.

The present play is almost entirely in verse, the only prose being the letter in i. 5, the Porter's part (ii. 3), and v. 1, which is all in prose except the last nine lines.

Some Books for Teachers and Students. — A few out of the many books that might be commended to the teacher and the critical student are the following: Halliwell-Phillipps's *Outlines of the Life of Shakespeare* (7th ed. 1887); Sidney Lee's *Life of Shakespeare* (1898; for ordinary students the abridged ed. of 1899 is preferable); Schmidt's *Shakespeare Lexicon* (3d ed. 1902); Littledale's ed. of Dyce's *Glossary* (1902); Bartlett's *Concordance to Shakespeare* (1895); Abbott's *Shakespearian Grammar* (1873); Furness's "New Variorum" ed. of *Macbeth* (revised ed. 1903; encyclopædic and exhaustive); Dowden's *Shakspere: His Mind and Art* (American ed. 1881); Hudson's *Life, Art, and Characters of Shakespeare* (revised ed. 1882); Mrs. Jameson's *Characteristics of Women* (several eds., some with the title, *Shakespeare Heroines*); Ten Brink's *Five Lectures on Shakespeare* (1895); Boas's *Shakespeare and His Predecessors* (1895); Dyer's *Folk-lore of Shakespeare* (American ed. 1884); Gervinus's *Shakespeare Commentaries*

(Bunnett's translation, 1875); Wordsworth's *Shakespeare's Knowledge of the Bible* (3d ed. 1880); Elson's *Shakespeare in Music* (1901).

Some of the above books will be useful to all readers who are interested in special subjects or in general criticism of Shakespeare. Among those which are better suited to the needs of ordinary readers and students, the following may be mentioned: Phin's *Cyclopædia and Glossary of Shakespeare* (1902, more compact and cheaper than Dyce); Dowden's *Shakspere Primer* (1877, small but invaluable); Rolfe's *Shakespeare the Boy* (1896, treating of the home and school life, the games and sports, the manners, customs, and folk-lore of the poet's time); Guerber's *Myths of Greece and Rome* (for young students who may need information on mythological allusions not explained in the notes).

Black's *Judith Shakespeare* (1884, a novel, but a careful study of the scene and the time) is a book that I always commend to young people, and their elders will also enjoy it. The Lambs' *Tales from Shakespeare* is a classic for beginners in the study of the dramatist; and in Rolfe's ed. the plan of the authors is carried out in the Notes by copious illustrative quotations from the plays. Mrs. Cowden-Clarke's *Girlhood of Shakespeare's Heroines* (several eds.) will particularly interest girls; and both girls and boys will find Bennett's *Master Skylark* (1897) and Imogen Clark's *Will Shakespeare's Little Lad* (1897) equally entertaining and instructive.

H. Snowden Ward's *Shakespeare's Town and Times* (1896) and John Leyland's *Shakespeare Country* (1900) are copiously illustrated books (yet inexpensive) which may be particularly commended for school libraries.

A book that may be specially commended to teachers and students in connection with the present play is *Shakespeare Studies: Macbeth*, by Misses Porter and Clarke (American Book Co.). It will be found very suggestive of topics for discussion, collateral reading, etc.

ABBREVIATIONS IN THE NOTES. — The abbreviations of the names of Shakespeare's plays will be readily understood; as *T. N.* for *Twelfth Night*, *Cor.* for *Coriolanus*, 3 *Hen. VI.* for *The Third Part of King Henry the Sixth*, etc. *P. P.* refers to *The Passionate Pilgrim*; *V. and A.* to *Venus and Adonis*; *L. C.* to *Lover's Complaint*; and *Sonn.* to the *Sonnets*.

Other abbreviations that hardly need explanation are *Cf.* (*confer*, compare), *Fol.* (following), *Id.* (*idem*, the same), and *Prol.* (prologue). The numbers of the lines in the references (except for the present play) are those of the "Globe" edition (the cheapest and best edition of *Shakespeare* in one compact volume), which is now generally accepted as the standard for line-numbers in works of reference (Schmidt's *Lexicon*, Abbott's *Grammar*, Dowden's *Primer*, the publications of the New Shakspere Society, etc).

THE STORY OF THE PLAY AS GIVEN BY HOLINSHED. — The following extracts from Holinshed contain all the passages referred to by the various commentators. The text is that of the edition of 1587, which was undoubtedly the one that Shakespeare used.[1]

"It appears that King Duffe, who commenced his reign 'in the yeare after the incarnation 968, as saith Hector Boetius,' treated 'diuers robbers and pillers of the common people' in a style which created no small offence; some were executed, and the rest were obliged 'either to get them ouer into Ireland, either else to learne some manuall occupation wherewith to get their liuing, yea though they were neuer so great gentlemen borne.' There was therefore great murmuring at such rigorous reforms. But,

"'In the meane time the king [Duffe] fell into a languishing disease, not so greeuous as strange, for that none of his physicians could perceiue what to make of it. For there was seene in him no token, that either choler, melancholie, flegme, or any other

[1] For these extracts and the thread of narrative connecting them, I am indebted (by permission) to Furness's edition of *Macbeth*. I have added a few explanatory foot-notes. — (*Ed.*)

vicious humor did any thing abound, whereby his bodie should be brought into such decaie and consumption (so as there remained vnneth[1] anie thing vpon him saue skin and bone).

"'And sithens it appeared manifestlie by all outward signes and tokens, that naturall moisture did nothing faile in the vitall spirits, his colour also was fresh and faire to behold, with such liuelines of looks, that more was not to be wished for; he had also a temperat desire and appetite to his meate & drinke, but yet could he not sleepe in the night time by any prouocations that could be deuised, but still fell into exceeding sweats, which by no means might be restreined. The physicians perceiuing all their medicines to want due effect, yet to put him in some comfort of helpe, declared to him that they would send for some cunning physicians into forreigne parts, who happilie being inured with such kind of diseases, should easilie cure him, namelie so soone as the spring of the yeare was once come, which of it selfe should helpe much thervnto.'

"The Chronicle goes on to state that the 'king being sicke yet he regarded iustice to be executed,' and that a rebellion which arose was kept from his knowledge, 'for doubt of increasing his sickness.' It then proceeds:—

"'But about that present time there was a murmuring amongst the people, how the king was vexed with no naturall sicknesse, but by sorcerie and magicall art, practised by a sort of witches dwelling in a towne of Murrey land, called Fores.

"'Wherevpon, albeit the author of this secret talke was not knowne: yet being brought to the kings eare, it caused him to send foorthwith certeine wittie persons thither, to inquire of the truth. They that were thus sent, dissembling the cause of their iornie, were receiued in the darke of the night into the castell of Fores by the lieutenant of the same, called Donwald, who continu-

[1] Scarcely, hardly. Cf. 2 *Hen. VI.* ii. 4. 8:—

> "Uneath may she endure the flinty streets
> To tread them with her tender-feeling feet." — (*Ed.*)

ing faithfull to the king, had kept that castell against the rebels to the kings vse. Vnto him therefore these messengers declared the cause of their comming, requiring his aid for the accomplishment of the kings pleasure.

"'The souldiers, which laie there in garrison had an inkling that there was some such matter in hand as was talked of amongst the people; by reason that one of them kept as concubine a yoong woman, which was daughter to one of the witches as his paramour, who told him the whole maner vsed by hir mother & other hir companions, with their intent also, which was to make awaie the king. The souldier hauing learned this of his lemman,[1] told the same to his fellowes, who made report to Donwald, and hee shewed it to the kings messengers, and therwith sent for the yoong damosell which the souldier kept, as then being within the castell, and caused hir vpon streict examination to confesse the whole matter as she had seene and knew. Wherevpon learning by hir confession in what house in the towne it was where they wrought there mischiefous mysterie, he sent foorth souldiers, about the middest of the night, who breaking into the house, found one of the witches rosting vpon a wodden broch an image of wax at the fier, resembling in each feature the kings person, made and deuised (as is to be thought) by craft and art of the diuell: an other of them sat reciting certeine words of inchantment, and still basted the image with a certeine liquor verie busilie.

"'The souldiers finding them occupied in this wise, tooke them togither with the image, and led them into the castell, where being streictlie examined for what purpose they went about such manner of inchantment, they answered, to the end to make away the king: for as the image did waste afore the fire, so did the bodie of the king breake foorth in sweat.[2] And as for the words of inchant-

[1] Leman; *i.e.* mistress, paramour. Cf. *T. N.* ii. 3. 26 and 2 *Hen. IV.* v. 3. 49. — (*Ed.*)

[2] This kind of witchcraft is very ancient. We find it in the *Idyls* of Theocritus and the *Eclogues* of Virgil; also in Horace (*Epodes*, xvii.

ment, they serued to keepe him still waking from sleepe, so that as the wax euer melted, so did the kings flesh: by the which meanes it should haue come to passe, that when the wax was once cleane consumed, the death of the king should immediatlie follow. So were they taught by euil spirits, and hired to worke the feat by the nobles of Murrey land. The standers by, that heard such an abhominable tale told by these witches, streightwaies brake the image, and caused the witches (according as they had well deserued) to bee burnt to death.

"'It was said that the king, at the verie same time that these things were a dooing within the castell of Fores, was deliuered of his languor, and slept that night without anie sweat breaking foorth vpon him at all, & the next daie being restored to his strength, was able to doo anie maner of thing that lay in man to doo, as though he had not beene sicke before anie thing at all. But howsoeuer it came to passe, truth it is, that when he was restored to his perfect health, he gathered a power of men, & with the same went into Murrey land against the rebels there, and chasing them from thence, he pursued them into Rosse, and from Rosse into Cathnesse, where apprehending them, he brought them backe vnto Fores, and there caused them to be hanged vp, on gallows and gibets.

"'Amongest them there were also certeine yoong gentlemen, right beautifull and goodlie personages, being neere of kin vnto Donwald capteine of the castell, and had beene persuaded to be partakers with the other rebels, more through the fraudulent counsell of diuerse wicked persons, than of their owne accord; wherevpon the foresaid Donwald lamenting their case, made earnest labor and sute to the king to haue begged their pardon; but hauing a plaine deniall, he conceiued such an inward malice towards the king, (though he shewed it not outwardlie at the first) that the

76 and *Satires*, i. 8. 30). See also the story of "The Leech of Folkestone" in *The Ingoldsby Legends*. — (*Ed.*)

same continued still boiling in his stomach, and ceased not, till through setting on of his wife, and in reuenge of such vnthankefulnesse, hee found meanes to murther the king within the foresaid castell of Fores where he vsed to soiourne. For the king being in that countrie, was accustomed to lie most commonlie within the same castell, hauing a speciall trust in Donwald, as a man whom he neuer suspected.

"'But Donwald, not forgetting the reproch which his linage had susteined by the execution of those his kinsmen, whome the king for a spectacle to the people had caused to be hanged, could not but shew manifest tokens of great griefe at home amongst his familie: which his wife perceiuing, ceassed not to trauell with him, till she vnderstood what the cause was of his displeasure. Which at length when she had learned by his owne relation, she as one that bare no lesse malice in hir heart towards the king, for the like cause on hir behalfe, than hir husband did for his friends, counselled him (sith the king oftentimes vsed to lodge in his house without anie gard about him, other than the garrison of the castell, which was whollie at his commandement) to make him awaie, and shewed him the meanes wherby he might soonest accomplish it.

"'Donwald thus being the more kindled in wrath by the words of his wife, determined to follow hir aduise in the execution of so heinous an act. Whervpon deuising with himselfe for a while, which way hee might best accomplish his curssed intent, at length he gat opportunitie, and sped his purpose as followeth. It chanced that the king vpon the daie before he purposed to depart foorth of the castell, was long in his oratorie at his praiers, and there continued till it was late in the night. At the last, comming foorth, he called such afore him as had faithfullie serued him in pursute and apprehension of the rebels, and giuing them heartie thanks, he bestowed sundrie honorable gifts amongst them, of the which number Donwald was one, as he that had beene euer accounted a most faithfull seruant to the king. . . .

"'Then Donwald, though he abhorred the act greatlie in his

heart, yet through instigation of his wife, hee called foure of hi seruants vnto him (whome he had made priuie to his wicked intent before, and framed to his purpose with large gifts) and now declaring vnto them, after what sort they should worke the feat, they gladlie obeied his instructions, & speedilie going about the murther, they enter the chamber (in which the king laie) a little before cocks crow, where they secretlie cut his throte as he lay sleeping, without anie buskling[1] at all: and immediatlie by a posterne gate they caried foorth the dead bodie into the fields, and throwing it vpon an horsse there prouided readie for that purpose, they conuey it vnto a place, about two miles distant from the castell, where they staied, and gat certeine labourers to helpe them to turne the course of a little riuer running through the fields there, and digging a deepe hole in the chanell, they burie the bodie in the same, ramming it vp with stones and grauell so closelie, that setting the water in the right course againe, no man could perceiue that anie thing had beene newlie digged there. This they did by order appointed them by Donwald as is reported, for that the bodie should not be found, & by bleeding (when Donwald should be present) declare him to be guiltie of the murther. For such an opinion men haue, that the dead corps of anie man being slaine, will bleed abundantlie if the murtherer be present. But for what consideration soeuer they buried him there, they had no sooner finished the work, but that they slue them whose helpe they vsed herein, and streightwaies therevpon fled into Orknie.

"'Donwald, about the time that the murther was in dooing, got him amongst them that kept the watch, and so continued in companie with them all the residue of the night. But in the morning when the noise was raised in the kings chamber how the king was slaine, his bodie conueied away, and the bed all beraied with bloud; he with the watch ran thither, as though he had knowne nothing of the matter, and breaking into the chamber, and finding cakes of bloud in the bed, and on the floore about the sides of it, he foorth-

[1] Bustling, commotion. — (*Ed.*)

with slue the chamberleins, as guiltie of that heinous murther, and then like a mad man running to and fro, he ransacked euerie corner within the castell, as though it had beene to haue seene if he might haue found either the bodie, or anie of the murtherers hid in anie priuie place: but at length comming to the posterne gate, and finding it open, he burdened the chamberleins, whome he had slaine, with all the fault, they hauing the keies of the gates committed to their keeping all the night, and therefore it could not be otherwise (said he) but that they were of counsell in the committing of that most detestable murther.

"'Finallie, such was his ouer earnest diligence in the seuere inquisition and triall of the offendors heerein, that some of the lords began to mislike the matter, and to smell foorth shrewd tokens, that he should not be altogither cleare himselfe. But for so much as they were in that countrie, where hee had the whole rule, what by reason of his friends and authoritie togither, they doubted to vtter what they thought, till time and place should better serue therevnto, and heerevpon got them awaie euerie man to his home.

ACT II. *Scene IV.* — "'For the space of six moneths togither, after this heinous murther thus committed, there appeered no sunne by day, nor moone by night in anie part of the realme, but still was the skie couered with continuall clouds, and sometimes suche outragious windes arose, with lightenings and tempests, that the people were in great feare of present destruction. Monstrous sights also that were seene within the Scotish kingdome that yeere' [that is, of King Duffe's murder, A.D. 972] 'were these, horsses in Louthian, being of singular beautie and swiftnesse, did eate their owne flesh, and would in no wise taste anie other meate. In Angus there was a gentlewoman brought foorth a child without eies, nose, hand, or foot. There was a sparhawke also strangled by an owle.'

"Thus far the Chronicle of King Duffe supplied Shakespeare with some of the details and accessories of his tragedy; and we now turn to the history of the hero himself, Macbeth. But there is one other

incident recorded by Holinshed, on one of the few intermediate pages of his Chronicle, between the stories of King Duffe and Macbeth, which I cannot but think attracted Shakespeare's notice as he passed from one story to the other, and which was afterward worked up by him in connection with Duncan's murder.[1] As far as I am aware, it has never been noted by any editor or commentator. It seems that Kenneth, the brother and one of the successors of Duffe, was a virtuous and able prince, and would have left an unstained name had not the ambition to have his son succeed him tempted him to poison secretly his nephew Malcome, the son of Duff and the heir apparent to the throne. Kenneth then obtained from a council at Scone the ratification of his son as his successor. 'Thus might he seeme happie to all men,' continues Holinshed, 'but yet to himselfe he seemed most vnhappie as he that could not but still live in continuall feare, least his wicked practise concerning the death of Malcome Duffe should come to light and knowledge of the world. For so commeth it to passe, that such as are pricked in conscience for anie secret offense committed, haue euer an vnquiet mind.' [What follows suggested, I think, to Shakespeare 'the voice,' at ii. 2. 35, that cried 'sleep no more.'] 'And (as the fame goeth) it chanced that a voice was heard as he was in bed in the night time to take his rest, vttering vnto him these or the like woords in effect: "Thinke not Kenneth that the wicked slaughter of Malcome Duffe by thee contriued, is kept secret from the knowledge of the eternall God," &c. . . . The king with this voice being striken into great dread and terror, passed that night without anie sleepe comming in his eies.

"'After Malcolme' [that is, 'after the incarnation of our Saviour 1034 yeeres,'] 'succeeded his nephue Duncane, the sonne of his daughter Beatrice: for Malcolme had two daughters, the one which was this Beatrice, being giuen in marriage vnto one Abbanath

[1] The reader will bear in mind (see p. 157, foot-note) that I am quoting Dr. Furness here, and that it is to him that this interesting discovery is due. — (*Ed.*)

Crinen, a man of great nobilitie, and thane of the Isles and west part of Scotland, bare of that mariage the foresaid Duncane. The other called Doada, was maried vnto Sinell the thane of Glammis, by whome she had issue [see allusion to Sinel in 1. 3. 71] one Makbeth a valiant gentleman, and one that if he had not beene somewhat cruell of nature, might haue beene thought most woorthie the gouernement of a realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to haue beene so tempered and enterchangeablie bestowed betwixt them, that where the one had too much clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might haue reigned by indifferent partition in them both, so should Duncane haue proued a woorthie king, and Makbeth an excellent capteine. The beginning of Duncans reigne was verie quiet and peaceable, without anie notable trouble; but after it was perceiued how negligent he was in punishing offendors, manie misruled persons tooke occasion thereof to trouble the peace and quiet state of the common-wealth, by seditious commotions which first had their beginnings in this wise.

"'Banquho the thane of Lochquhaber, of whom the house of the Stewards is descended, the which by order of linage hath now for a long time inioied the crowne of Scotland, euen till these our daies, as he gathered the finances due to the king, and further punished somewhat sharpelie such as were notorious offendors, being assailed by a number of rebels inhabiting in that countrie, and spoiled of the monie and all other things, had much a doo to get awaie with life, after he had receiued sundrie grieuous wounds amongst them. Yet escaping their hands, after hee was somewhat recouered of his hurts and was able to ride, he repaired to the court, where making his complaint to the king in most earnest wise, he purchased at length that the offendors were sent for by a sergeant at armes, to appeare to make answer vnto such matters as should be laid to their charge: but they augmenting their mischiefous act with a more wicked

deed, after they had misused the messenger with sundrie kinds of reproches, they finallie slue him also.

"'Then doubting not but for such contemptuous demeanor against the kings regall authoritie, they should be inuaded with all the power the king could make, Makdowald one of great estimation among them, making first a confederacie with his neerest friends and kinsmen, tooke vpon him to be chiefe captiene of all such rebels, as would stand against the king, in maintenance of their grieuous offenses latelie committed against him. Manie slanderous words also, and railing tants this Makdowald vttered against his prince, calling him a faint-hearted milkesop, more meet to gouerne a sort of idle moonks in some cloister, than to haue the rule of such valiant and hardie men of warre as the Scots were. He vsed also such subtill persuasions and forged allurements, that in a small time he had gotten togither a mightie power of men: [see i. 2, 9–13] for out of the westerne Isles there came vnto him a great multitude of people, offering themselues to assist him in that rebellious quarell, and out of Ireland in hope of the spoile came no small number of Kernes and Galloglasses, offering gladlie to serue vnder him, whither it should please him to lead them.

"'Makdowald thus hauing a mightie puissance about him, incountered with such of the kings people as were sent against him into Lochquhaber, and discomfiting them, by mere force tooke their capteine Malcolme, and after the end of the battell smote off his head. This ouerthrow being notified to the king, did put him in woonderfull feare, by reason of his small skill in warlike affaires. Calling therefore his nobles to a councell, he asked of them their best aduise for the subduing of Makdowald & other the rebels. Here, in sundrie heads (as euer it happeneth) were sundrie opinions, which they vttered according to euerie man his skill. At length Makbeth speaking much against the kings softnes, and ouermuch slacknesse in punishing offendors, whereby they had such time to assemble togither, he promised notwithstanding, if the charge were committed vnto him and vnto Banquho, so to order

the matter, that the rebels should be shortly vanquished & quite put downe, and that not so much as one of them should be found to make resistance within the countrie.

"'And euen so it came to passe: for being sent foorth with a new power, at his entring into Lochquhaber, the fame of his comming put the enimies in such feare, that a great number of them stale secretlie awaie from their capteine Makdowald, who neuerthelesse inforced thereto, gaue battell vnto Makbeth, with the residue which remained with him: but being ouercome, and fleeing for refuge into a castell (within the which his wife & children were inclosed) at length when he saw how he could neither defend the bold anie longer against his enimies, nor yet vpon surrender be suffered to depart with life saued, hee first slue his wife and children, and lastlie himselfe, least if he had yeelded simplie, he should haue beene executed in most cruell wise for an example to other. Makbeth entring into the castell by the gates, as then set open, found the carcasse of Macdowald lieng dead there amongst the residue of the slaine bodies, which when he beheld, remitting no peece of his cruell nature with that pitifull sight, he caused the head to be cut off, and set vpon a poles end, and so sent it as a present to the king who as then laie at Bertha. The headlesse trunke he commanded to bee hoong vp vpon an high paire of gallowes.

"'Them of the westerne Isles suing for pardon, in that they had aided Makdowald in his tratorous enterprise, he fined at great sums of moneie: and those whome he tooke in Lochquhaber, being come thither to beare armor against the king, he put to execution. Hervpon the Ilandmen conceiued a deadlie grudge towards him, calling him a couenant-breaker, a bloudie tyrant, & a cruell murtherer of them whome the kings mercie had pardoned. With which reprochfull words Makbeth being kindled in wrathfull ire against them, had passed ouer with an armie into the Isles, to haue taken reuenge vpon them for their liberall[1] talke, had he not beene otherwise per-

[1] Too free. S. uses it in a similar sense = licentious, wanton. Cf. *Much Ado*, iv. 1. 93; *Ham.* iv. 7. 171; *Oth.* ii. 1. 165, etc. — (*Ed.*)

suaded by some of his friends, and partlie pacified by gifts presented vnto him on the behalfe of the Ilandmen, seeking to auoid his displeasure. Thus was iustice and law restored againe to the old accustomed course, by the diligent means of Makbeth. Immediatlie wherevpon woord came that Sueno king of Norway was arriued in Fife with a puissant armie, to subdue the whole realme of Scotland.

"'The crueltie of this Sueno was such, that he neither spared man, woman, nor child, of what age, condition or degree soeuer they were. Whereof when K. Duncane was certified, he set all slouthfull and lingéring delaies apart, and began to assemble an armie in most spedie wise, like a verie valiant capteine: for oftentimes it happeneth, that a dull coward and slouthfull person, constreined by necessitie, becommeth verie hardie and actiue. Therefore when his whole power was come togither, he diuided the same into three battels. The first was led by Makbeth, the second by Banquho, & the king himselfe gouerned in the maine battell or middle ward, wherein were appointed to attend and wait upon his person the most part of all the residue of the Scotish nobilitie.

"'The armie of Scotishmen being thus ordered, came vnto Culros, where incountering with the enimies, after a sore and cruell foughten battell, Sueno remained victorious, and Malcolme with his Scots discomfited. Howbeit the Danes were so broken by this battell, that they were not able to make long chase on their enimies, but kept themselues all night in order of battell, for doubt least the Scots assembling togither againe, might haue set vpon them at some aduantage. On the morrow, when the fields were discouered, and that it was perceiued how no enimies were to be found abrode, they gathered the spoile, which they diuided amongst them, according to the law of armes. Then was it ordeined by commandement of Sueno, that no souldier should hurt either man, woman, or child, except such as were found with weapon in hand readie to make resistance, for he hoped now to conquer the realme without further bloudshed.

"'But when knowledge was giuen how Duncane was fled to the castell of Bertha, and that Makbeth was gathering a new power to withstand the incursions of the Danes, Sueno raised his tents & comming to the said castell, laid a strong siege round about it. Duncane seeing himselfe thus enuironed by his enimies, sent a secret message by counsell of Banquho to Makbeth, commanding him to abide at Inchcuthill, till he heard from him some other newes. In the meane time Duncane fell in fained communication with Sueno, as though he would haue yeelded vp the castell into his hands, vnder certeine conditions, and this did he to driue time, and to put his enimies out of all suspicion of anie enterprise ment against them, till all things were brought to passe that might serue for the purpose. At length when they were fallen at a point for rendring vp the hold, Duncane offered to send foorth of the castell into the campe greate prouision of vittels to refresh the armie, which offer was gladlie accepted of the Danes, for that they had beene in great penurie of sustenance manie daies before.

"'The Scots heereupon tooke the iuice of mekilwoort berries, and mixed the same in their ale and bread, sending it thus spiced & confectioned, in great abundance vnto their enimies. They reioising that they had got meate and drinke sufficient to satisfie their bellies, fell to eating and drinking after such greedie wise, that it seemed they stroue who might deuoure and swallow vp most, till the operation of the berries spread in such sort through all the parts of their bodies, that they were in the end brought into a fast dead sleepe, that in manner it was vnpossible to awake them. Then foorthwith Duncane sent vnto Makbeth, commanding him with all diligence to come and set vpon the enimies, being in easie point to be ouercome. Makbeth making no delaie, came with his people to the place where his enimies were lodged, and first killing the watch, afterwards entered the campe, and made such slaughter on all sides without anie resistance that it was a woonderfull matter to behold, for the Danes were so heauie of sleepe that the most part of them were slaine and neuer stirred: other that were awak

ened either by the noise or other waies foorth, were so amazed and dizzie headed vpon their wakening, that they were not able to make anie defense: so that of the whole number there escaped no more but onelie Sueno himselfe and ten other persons, by whose helpe he got to his ships lieng at rode in the mouth of Taie.

"'The most part of the mariners, when they heard what plentie of meate and drinke the Scots had sent vnto the campe, came from the sea thither to be partakers thereof, and so were slaine amongst their fellowes: by meanes whereof when Sueno perceiued how through lacke of mariners he should not be able to conueie awaie his nauie, he furnished one ship throughlie with such as were left, and in the same sailed backe into Norwaie, cursing the time that he set forward on this infortunate iournie. The other ships which he left behind him, within three daies after his departure from thence, were tossed so togither by violence of an east wind, that beating and rushing one against another, they sunke there, and lie in the same place euen vnto these daies, to the great danger of other such ships as come on that coast: for being couered with the floud when the tide commeth, at the ebbing againe of the same, some part of them appeere aboue water.

"'The place where the Danish vessels were thus lost, is yet called Drownelow sands. This ouerthrow receiued in manner afore said by Sueno, was verie displeasant to him and his people, as should appeere, in that it was a custome manie yeeres after, that no knights were made in Norwaie, except they were first sworne to reuenge the slaughter of their countriemen and friends thus slaine in Scotland. The Scots hauing woone so notable a victorie, after they had gathered & divided the spoile of the field, caused solemne processions to be made in all places of the realme, and thanks to be giuen to almightie God, that had sent them so faire a day ouer their enimies. But whilest the people were thus at their processions, woord was brought that a new fleet of Danes was arriued at Kingcorne, sent thither by Canute king of England, in reuenge of his brother Suenos ouerthrow. To resist these enimies, which were

alreadie landed, and busie in spoiling the countrie; Makbeth and Banquho were sent with the kings authoritie, who hauing with them a conuenient power, incountred the enimies, slue part of them, and chased the other to their ships. They that escaped and got once to their ships, obteined of Makbeth for a great summe of gold [see i. 2. 60–62], that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch. In memorie whereof, manie old sepultures are yet in the said Inch, there to be seene grauen with the armes of the Danes, as the maner of burieng noble men still is and heeretofore hath beene vsed.

"'A peace was also concluded at the same time betwixt the Danes and Scotishmen, ratified (as some haue written) in this wise: That from thencefoorth the Danes should neuer come into Scotland to make anie warres against the Scots by anie maner of meanes. And these were the warres that Duncane had with forren enimies, in the seventh yeere of his reigne. Shortlie after happened a strange and vncouth woonder, which afterward was the cause of much trouble in the realme of Scotland, as ye shall after heare.

ACT I. *Scene III.*—"'It fortuned as Makbeth and Banquho iournied towards Fores, where the king then laie, they went sporting by the waie togither without other companie, saue onelie themselues, passing thorough the woods and fields, when suddenlie in the middest of a laund, there met them three women in strange and wild apparell, resembling creatures of elder world, whome when they attentiuelie beheld, woondering much at the sight, the first of them spake and said; All haile Makbeth, thane of Glammis (for he had latelie entered into that dignitie and office by the death of his father Sinell). The second of them said; Haile Makbeth thane of Cawder. But the third said; All haile Makbeth that heereafter shalt be king of Scotland.

"'Then Banquho; What manner of women (saith he) are you, that seeme so little fauourable vnto me, whereas to my fellow heere, besides high offices, ye assigne also the kingdome, appointing foorth nothing for me at all? Yes (saith the first of them) we

promise greater benefits vnto thee, than vnto him, for he shall reigne in deed, but with an vnluckie end: neither shall he leaue anie issue behind him to succeed in his place, where contrarilie thou in deed shalt not reigne at all, but of thee those shall be borne which shall gouern the Scotish kingdome by long order of continuall descent. Herewith the foresaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantasticall illusion by Mackbeth and Banquho, insomuch that Banquho would call Mackbeth in iest king of Scotland; and Mackbeth againe would call him in sport likewise, the father of manie kings. But afterwards the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromanticall science, bicause euerie thing came to passe as they had spoken. For shortlie after, the thane of Cawder being condemned at Fores of treason against the king committed; his lands, liuings, and offices were giuen of the kings liberalitie to Mackbeth.

"'The same night after, at supper, Banquho iested with him and said; Now Mackbeth thou hast obteined those things which the two former sisters prophesied, there remaineth onelie for thee to purchase that which the third said should come to passe. Wherevpon Mackbeth reuoluing the thing in his mind, began euen then to deuise how he might atteine to the kingdome: but yet he thought with himselfe that he must tarie a time, which should aduance him thereto (by the diuine prouidence) as it had come to passe in his former preferment.

"'But shortlie after it chanced that king Duncane, hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Malcolme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his deceasse.

Act I. *Scene IV.* — "'Mackbeth sore troubled herewith, for that he saw by this means his hope sore hindered (where, by the

old lawes of the realme, the ordinance was, that if he that should succeed were not of able age to take the charge vpon himselfe, he that was next of bloud vnto him should be admitted) he began to take counsell how he might vsurpe the kingdome by force, hauing a iust quarell so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might in time to come pretend vnto the crowne.

"'The woords of the three weird sisters also (of whom before ye haue heard) greatlie incouraged him herevnto, but speciallie his wife lay sore vpon him to attempt the thing, as she that was verie ambitious, burning in vnquenchable desire to beare the name of a queene. At length therefore, communicating his purposed intent with his trustie friends, amongst whome Banquho was the chiefest, vpon confidence of their promised aid, he slue the king at Enuerns, or (as some say) at Botgosuane, in the sixt yeare of his reigne.

ACT II. *Scene IV.*—"'Then hauing a companie about him of such as he had made priuie to his enterprise, he caused himselfe to be proclaimed king, and foorthwith went vnto Scone, where (by common consent) he receiued the inuesture of the kingdome according to the accustomed maner. The bodie of Duncane was first conueied vnto Elgine, & there buried in kinglie wise; but afterwards it was remoued and conueied vnto Colmekill, and there laid in a sepulture amongst his predecessors, in the yeare after the birth of our Sauiour, 1046.

"'Malcolme Cammore and Donald Bane the sons of king Duncane, for feare of their liues (which they might well know that Mackbeth would seeke to bring to end for his more sure confirmation in the estate) fled into Cumberland, where Malcolme remained, till time that saint Edward the sonne of Etheldred recouered the dominior of England from the Danish power, the which Edward receiued Malcolme by way of most friendlie enterteinment; but Donald passed ouer into Ireland, where he was tenderlie cherished by the king of that land. Mackbeth, after the departure thus of Duncanes sonnes, vsed great liberalitie towards the nobles of the realme,

thereby to win their fauour, and when he saw that no man went about to trouble him, he set his whole intention to mainteine iustice, and to punish all enormities and abuses, which had chanced through the feeble and slouthfull administration of Duncane.'

"[And so vigorously did Macbeth carry out his reforms, that 'these theeues, barrettors, and other oppressors of the innocent people' . . . 'were streight waies apprehended by armed men, and trussed vp in halters on gibbets, according as they had iustlie deserued. The residue of misdooers that were left, were punished and tamed in such sort, that manie yeares after all theft and reifings were little heard of, the people inioieng the blissefull benefit of good peace and tranquilitie. Mackbeth shewing himselfe thus a most diligent punisher of all iniuries and wrongs attempted by anie disordered persons within his realme, was accounted the sure defense and buckler of innocent people; and hereto he also applied his whole indeuor, to cause yoong men to exercise themselues in vertuous maners, and men of the church to attend their diuine seruice according to their vocations.

"'He caused to be slaine sundrie thanes, as of Cathnes, Sutherland, Stranauerne, and Ros, because through them and their seditious attempts, much trouble dailie rose in the realme.' . . . 'To be briefe, such were the woorthie dooings and princelie acts of this Mackbeth in the administration of the realme, that if he had atteined therevnto by rightfull means, and continued in vprightnesse of iustice as he began, till the end of his reigne, he might well haue beene numbred amongest the most noble princes that anie where had reigned. He made manie holesome laws and statutes for the publike weale of his subiects.' Holinshed here 'sets foorth according to Hector Boetius' some of the laws made by Macbeth, and for one of them the king certainly deserves a handsome notice from some of our most advanced reformers of the present day: 'The eldest daughter shall inherit hir fathers lands, as well as the eldest sonne should, if the father leave no sonne behind him.']

"'These and the like commendable lawes Makbeth caused to be put as then in vse, gouerning the realme for the space of ten yeares in equall iustice. But this was but a counterfet zeale of equitie shewed by him, partlie against his naturall inclination to purchase thereby the fauour of the people. Shortlie after, he began to shew what he was, in stead of equitie practising crueltie. . . . For the pricke of conscience (as it chanceth euer in tyrants, and such as atteine to anie estate by vnrighteous means) caused him euer to feare, least he should be serued of the same cup as he had ministred to his predecessor. The woords also of the three weird sisters would not out of his mind, which as they promised him the kingdome, so likewise did they promise it at the same time vnto the posteritie of Banquho.

ACT III. *Scenes I. and III.*—"'He willed therefore the same Banquho with his sonne named Fleance, to come to a supper that he had prepared for them, which was in deed, as he had deuised, present death at the hands of certeine murderers, whom he hired to execute that deed, appointing them to meete with the same Banquho and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not haue his house slandered, but that in time to come he might cleare himselfe, if anie thing were laid to his charge vpon anie suspicion that might arise.

"'It chanced yet by the benefit of the darke night, that though the father were slaine, the sonne yet by the helpe of almightie God reseruing him to better fortune, escaped that danger: and afterwards hauing some inkeling (by the admonition of some friends which he had in the court) how his life was sought no lesse than his fathers, who was slaine not by chancemedlie[1] (as by the handling of the matter Makbeth woould haue had it to appeare), but

[1] The old law term for manslaughter. Dalton, in his *Country Justice* (1620), says: "Manslaughter, otherwise called *chancemedley*, is the killing a man feloniously, . . . and yet without any malice forethought," etc. — (*Ed.*)

euen vpon a prepensed deuise: wherevpon to auoid further perill he fled into Wales.'

"[The old historian here makes a digression in order to 'rehearse the originall line of those kings, which haue descended from the foresaid Banquho.' It will suffice here to note that (according to Holinshed) Fleance's great-grandson Alexander had two sons, from one of whom descended 'the earles of Leuenox and Dernlie,' and from the other came Walter Steward, who 'maried Margerie Bruce daughter to king Robert Bruce, by whome he had issue king Robert the second of that name,' 'the first' (says French, *Shakespeareana Genealogica*, p. 291) 'of the dynasty of Stuart, which continued to occupy the throne until the son of Mary Queen of Scots, James, the sixth of the name, was called to the throne of England, as James the First.']

"'But to returne vnto Makbeth, in continuing the historie, and to begin where I left, ye shall vnderstand that after the contriued slaughter of Banquho, nothing prospered with the foresaid Makbeth: for in maner euerie man began to doubt his owne life, and durst vnneth appeare in the kings presence; and euen as there were manie that stood in feare of him, so likewise stood he in feare of manie, in such sort that he began to make those awaie by one surmised cauillation or other, whome he thought most able to worke him anie displeasure.

"'At length he found such sweetnesse by putting his nobles thus to death, that his earnest thirst after bloud in this behalfe might in no wise be satisfied: for ye must consider he wan double profite (as hee thought) hereby: for first they were rid out of the way whome he feared, and then againe his coffers were inriched by their goods which were forfeited to his vse, whereby he might the better mainteine a gard of armed men about him to defend his person from iniurie of them whom he had in anie suspicion. Further, to the end he might the more cruellie oppresse his subjects with all tyrantlike wrongs, he builded a strong castell on the top of an hie hill called Dunsinane, situate in Gowrie, ten miles from

Perth, on such a proud height, that standing there aloft, a man might behold well neere all the countries of Angus, Fife, Stermond, and Ernedale, as it were lieng vnderneath him. This castell then being founded on the top of that high hill, put the realme to great charges before it was finished, for all the stuffe necessarie to the building could not be brought vp without much toile and businesse. But Makbeth being once determined to haue the worke go forward, caused the thanes of each shire within the realme to come and helpe towards that building, each man his course about.

"'At the last, when the turne fell vnto Makduffe thane of Fife to builde his part, he sent workemen with all needfull prouision, and commanded them to shew such diligence in euerie behalfe, that no occasion might bee giuen for the king to find fault with him, in that he came not himselfe as other had doone, which he refused to doo, for doubt lest the king bearing him (as he partlie vnderstood) no great good will, would laie violent handes vpon him, as he had doone vpon diuerse other. Shortly after, Makbeth comming to behold how the worke went forward, and bicause he found not Makduffe there, he was sore offended, and said; I perceiue this man will neuer obeie my commandements, till he be ridden with a snaffle: but I shall prouide well inough for him. Neither could he afterwards abide to looke vpon the said Makduffe, either for that he thought his puissance ouer great; either else for that he had learned of certeine wizzards, in whose words he put great confidence (for that the prophesie had happened so right, which the three faries or weird sisters had declared vnto him) how that he ought to take heed of Makduffe, who in time to come should seeke to destroie him.

Act IV. *Scene I.*—"'And suerlie herevpon had he put Makduffe to death, but that a certeine witch, whome hee had in great trust, had told that he should neuer be slaine with man borne of anie woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane. By this prophesie Makbeth put all feare out of his

heart, supposing he might doo what he would, without anie feare to be punished for the same, for by the one prophesie he beleeued it was vnpossible for anie man to vanquish him, and by the other vnpossible to slea him. This vaine hope caused him to doo manie outragious things, to the greeuous oppression of his subiects. At length Makduffe, to auoid perill of life, purposed with himselfe to passe into England, to procure Malcolme Cammore to claime the crowne of Scotland. But this was not so secretlie deuised by Makduffe, but that Makbeth had knowledge giuen him thereof: for kings (as is said) haue sharpe sight like vnto Lynx, and long ears like vnto Midas. For Makbeth had in eurie noble mans house one slie fellow or other in fee with him, to reueale all that was said or doone within the same, by which slight he oppressed the most part of the nobles of his realme [see iii. 4. 131].

ACT IV. *Scene II.* —"'Immediatlie then, being aduertised whereabout Makduffe went, he came hastily with a great power into Fife, and foorthwith besieged the castell where Makduffe dwelled, trusting to haue found him therein. They that kept the house, without anie resistance opened the gates, and suffered him to enter, mistrusting none euill. But neuerthelesse Makbeth most cruellie caused the wife and children of Makduffe, with all other whom he found in that castell, to be slaine.

ACT IV. *Scene III.* —"'Also he confiscated the goods of Makduffe, proclaimed him traitor, and confined him out of all the parts of his realme; but Makduffe was alreadie escaped out of danger, and gotten into England vnto Malcolme Cammore, to trie what purchase hee might make by means of his support to reuenge the slaughter so cruellie executed on his wife, his children, and other friends. At his comming vnto Malcolme, he declared into what great miserie the estate of Scotland was brought, by the detestable cruelties exercised by the tyrant Makbeth, hauing committed manie horrible slaughters and murders, both as well of the nobles as commons, for the which he was hated right mortallie of all his liege people, desiring nothing more than to be deliuered of that intoller-

able and most heauie yoke of thraldome, which they susteined at such a caitifes hands.

"'Malcolme hearing Makduffes woords, which he vttered in verie lamentable sort, for meere compassion and verie ruth that pearsed his sorrowfull hart, bewailing the miserable state of his countrie, he fetched a deepe sigh; which Makduffe perceiuing, began to fall most earnestlie in hand with him, to enterprise the deliuering of the Scotish people out of the hands of so cruell and bloudie a tyrant, as Makbeth by too manie plaine experiments did shew himselfe to be: which was an easie matter for him to bring to passe, considering not onelie the good title he had, but also the earnest desire of the people to haue some occasioned ministred, whereby they might be reuenged of those notable iniuries, which they dailie susteined by the outragious crueltie of Makbeths misgouernance. Though Malcolme was verie sorrowfull for the oppression of his countriemen the Scots, in maner as Makduffe had declared; yet doubting whether he were come as one that ment vnfeinedlie as he spake, or else as sent from Makbeth to betraie him, he thought to haue some further triall, and therevpon dissembling his mind at the first, he answered as followeth.

"'I am trulie verie sorie for the miserie chanced to my countrie of Scotland, but though I haue neuer so great affection to relieue the same, yet by reason of certeine incurable vices, which reigne in me, I am nothing meet thereto. First, such immoderate lust and voluptuous sensualitie (the abhominable founteine of all vices) followeth me, that if I were made king of Scots, I should seeke to defloure your maids and matrones, in such wise that mine intemperancie should be more importable vnto you than the bloudie tyrannie of Makbeth now is. Heereunto Makduffe answered: this suerly is a verie euill fault, for many noble princes and kings haue lost both liues and kingdomes for the same; neuerthelesse there are women enow in Scotland, and therefore follow my counsell, Make thy selfe king, and I shall conueie the matter so wiselie, that thou shalt be so satisfied at thy pleasure in such wise, that no man shall be aware thereof.

"'Then said Malcolme, I am also the most auaritious creature on the earth, so that if I were king, I should seeke so manie waies to get lands and goods, that I would slea the most part of all the nobles of Scotland by surmised accusations, to the end I might inioy their lands, goods, and possessions; and therefore to shew you what mischiefe may insue on you through mine vnsatiable couetousnes, I will rehearse vnto you a fable. There was a fox hauing a sore place on him ouerset with a swarme of flies, that continuallie sucked out hir bloud: and when one that came by and saw this manner, demanded whether she would haue the flies driuen beside hir, she answered no: for if these flies that are alreadie full, and by reason thereof sucke not verie egerlie, should be chased awaie, other that are emptie and fellie[1] an hungred, should light in their places, and sucke out the residue of my bloud farre more to my greeuance than these, which now being satisfied doo not much annoie me. Therefore saith Malcolme, suffer me to remaine where I am, least if I atteine to the regiment of your realme, mine inquenchable auarice may prooue such; that ye would thinke the displeasures which now grieue you, should seeme easie in respect of the vnmeasureable outrage, which might insue through my comming amongst you.

"'Makduffe to this made answer, how it was a far woorse fault than the other: for auarice is the root of all mischiefe, and for that crime the most part of our kings haue beene slaine and brought to their finall end. Yet notwithstanding follow my counsell, and take vpon thee the crowne. There is gold and riches inough in Scotland to satisfie thy greedie desire. Then said Malcolme againe,

[1] The obsolete adverb corresponding to the adjective *fell*, and = fiercely, cruelly. Cf. Spenser, *F. Q.* vi. 11. 48:—

> "How many flyes, in whottest sommers day,
> Do seize upon some beast whose flesh is bare,
> That all the place with swarmes do overlay,
> And with their litle stings right felly fare," etc. — (*Ed.*)

I am furthermore inclined to dissimulation, telling of leasings,[1] and all other kinds of deceit, so that I naturallie reioise in nothing so much, as to betraie & deceiue such as put anie trust or confidence in my woords. Then sith there is nothing that more becommeth a prince than constancie, veritie, truth, and iustice, with the other laudable fellowship of those faire and noble vertues which are comprehended onelie in soothfastnesse,[2] and that lieng vtterlie ouerthroweth the same; you see how vnable I am to gouerne anie prouince or region: and therefore sith you haue remedies to cloke and hide all the rest of my other vices, I praie you find shift to cloke this vice amongst the residue.

"'Then said Makduffe: This yet is the woorst of all, and there I leaue thee, and therefore saie; Oh ye vnhappie and miserable Scotishmen, which are thus scourged with so manie and sundrie calamities, ech one aboue other! Ye haue one curssed and wicked tyrant that now reigneth ouer you, without anie right or title, oppressing you with his most bloudie crueltie. This other that hath the right to the crowne, is so replet with the inconstant behauiour and manifest vices of Englishmen, that he is nothing woorthie to inioy it: for by his owne confession he is not onelie auaritious, and giuen to vnsatiable lust, but so false a traitor withall, that no trust is to be had vnto anie woord he speaketh. Adieu, Scotland, for now I account my selfe a banished man for euer, without comfort or consolation: and with those woords the brackish teares trickled downe his cheekes verie abundantlie.

"'At the last, when he was readie to depart, Malcolme tooke him by the sleeue, and said: Be of good comfort Makduffe, for I haue none of these vices before remembred, but haue iested with

[1] Falsehoods. Cf. Spenser, *F. Q.* ii. 9. 51: "And all that fained is, as leasings, tales, and lies." See also *Psalms*, iv. 2, v. 6, *T. N.* i. 5. 105, *Cor.* v. 2. 22. — (*Ed.*)

[2] Truthfulness. On *sooth* = truth, see note on i. 2. 36 below. Cf. *shamefastness* (= modesty), of which our modern *shamefacedness* is a corruption. — (*Ed.*)

thee in this manner, onelie to prooue thy mind: for diuerse times heeretofore hath Makbeth sought by this manner of meanes to bring me into his hands, but the more slow I haue shewed my selfe to condescend to thy motion and request, the more diligence shall I vse in accomplishing the same. Incontinentlie heereupon they imbraced ech other, and promising to be faithfull the one to the other, they fell in consultation how they might best prouide for all their businesse, to bring the same to good effect. Soone after, Makduffe repairing to the borders of Scotland, addressed his letters with secret dispatch vnto the nobles of the realme, declaring how Malcolme was confederat with him, to come hastilie into Scotland to claime the crowne, and therefore he required them, sith he was right inheritor thereto, to assist him with their powers to recouer the same out of the hands of the wrongfull vsurper.

"'In the meane time, Malcolme purchased such fauor at king Edward's hands, that old Siward earle of Northumberland, was appointed with ten thousand men to go with him into Scotland, to support him in this enterprise, for recouerie of his right. After these newes were spread abroad in Scotland, the nobles drew into two seuerall factions, the one taking part with Makbeth, and the other with Malcolme. Heereupon insued oftentimes sundrie bickerings, & diuerse light skirmishes: for those that were of Malcomes side, would not ieopard to ioine with their enimes in a pight[1] field, till his comming out of England to their support. But after that Makbeth perceiued his enemies power to increase, by such aid as came to them foorth of England with his aduersarie Malcolme, he recoiled backe into Fife, there purposing to abide in campe fortified, at the castell of Dunsinane, and to fight with his enimies, if they ment to pursue him; howbeit some of his friends aduised him, that it should be best for him, either to make some agreement with

[1] Pitched. Cf. *T. and C.* v. 10. 24:—

"You vile abominable tents,
Thus proudly pight upon our Phrygian plains." — (*Ed.*)

Malcolme, or else to flee with all speed into the Iles, and to take his treasure with him, to the end he might wage[1] sundrie great princes of the realme to take his part, & reteine strangers, in whome he might better trust than in his owne subiects, which stale dailie from him: but he had such confidence in his prophesies, that he beleeued he should neuer be vanquished, till Birnane wood were brought to Dunsinane; nor yet to be slaine with anie man, that should be or was borne of anie woman.

ACT V. *Scene IV.*—"'Malcolme following hastilie after Makbeth, came the night before the battell vnto Birnane wood, and when his armie had rested a while there to refresh them, he commanded euerie man to get a bough of some tree or other of that wood in his hand, as big as he might beare, and to march foorth therewith in such wise, that on the next morrow they might come closelie and without sight in this manner within viewe of his enimies. On the morrow when Makbeth beheld them comming in this sort, he first maruelled what the matter ment, but in the end remembered himselfe that the prophesie which he had heard long before that time, of the comming of Birnane wood to Dunsinane castell, was likelie to be now fulfilled. Neuerthelesse, he brought his men in order of battell, and exhorted them to doo valiantlie, howbeit his enimies had scarsely cast from them their boughs, when Makbeth perceiuing their numbers, betooke him streict to flight, whom Makduffe pursued with great hatred euen till he came vnto Lunfannaine, where Makbeth perceiuing that Makduffe was hard at his backe, leapt beside his horsse, saieng; Thou traitor, what meaneth it that thou shouldest thus in vaine follow me that am not appointed to be slaine by anie creature that is borne of a woman, come on therefore, and receiue thy reward which thou hast deserued for thy

[1] Hire, bribe. Cf. *Cor.* v. 6. 40:—

> "I seem'd his follower, not partner, and
> He wag'd me with his countenance, as if
> I had been mercenary."—(*Ed.*)

paines, and therwithall he lifted vp his swoord thinking to haue slaine him.

ACT V. *Scene VIII.* — "'But Makduffe quicklie auoiding[1] from his horsse, yer he came at him, answered (with his naked swoord in his hand) saieng: It is true Makbeth, and now shall thy insatiable crueltie haue an end, for I am euen he that thy wizzards haue told thee of, who was neuer borne of my mother, but ripped out of her wombe: therewithall he stept vnto him, and slue him in the place. Then cutting his head from his shoulders, he set it vpon a pole, and brought it vnto Malcolme. This was the end of Makbeth, after he had reigned 17 yeeres ouer the Scotishmen. In the beginning of his reigne he accomplished manie woorthie acts, verie profitable to the common-wealth, (as ye haue heard) but afterward by illusion of the diuell, he defamed the same with most terrible crueltie. He was slaine in the yeere of the incarnation 1057, and in the 16 yeere of king Edwards reigne ouer the Englishmen.

"'Malcolme Cammore thus recouering the relme (as ye haue heard) by support of king Edward, in the 16 yeere of the same Edwards reigne, he was crowned at Scone the 25 day of Aprill, in the yeere of our Lord 1057. Immediatlie after his coronation he called a parlement at Forfair, in the which he rewarded them with lands and liuings that had assisted him against Makbeth, aduancing them to fees and offices as he saw cause, & commanded that speciallie those that bare the surname of anie offices or lands, should haue and inioy the same. He created manie earles, lords, barons, and knights. Manie of them that before were thanes, were at this time made earles, as Fife, Menteth, Atholl, Leuenox, Murrey, Cathnes, Rosse, and Angus. These were the first earles that haue beene heard of amongst the Scotishmen, (as their histories doo make mention.)'

[1] Withdrawing, dismounting. Cf. *W. T.* i. 2. 462: "Let us avoid;" *Cor.* iv. 5. 34: "here's no place for you; pray you, avoid." See also 1 *Samuel*, xviii. 11. — (*Ed.*)

"In the 'fift Chapter' of 'the eight Booke of the historie of England,' Shakespeare found the account of young Siward's death (v. 7): —

"'About the thirteenth yeare of king Edward his reigne (as some write) or rather about the nineteenth or twentith yeare, as should appeare by the Scotish writers, Siward the noble earle of Northumberland with a great power of horssemen went into Scotland, and in battell put to flight Mackbeth that had vsurped the crowne of Scotland, and that doone, placed Malcolme surnamed Camoir, the sonne of Duncane, sometime king of Scotland, in the gouernement of that realme, who afterward slue the said Mackbeth, and then reigned in quiet. Some of our English writers say that this Malcolme was king of Cumberland, but other report him to be sonne to the king of Cumberland. But heere is to be noted, that if Mackbeth reigned till the yeare 1061, and was then slaine by Malcolme, earle Siward was not at that battell; for as our writers doo testifie, he died in the yeare 1055, which was in the yeare next after (as the same writers affirme) that he vanquished Mackbeth in fight, and slue manie thousands of Scots, and all those Normans which (as ye haue heard) were withdrawen into Scotland, when they were driuen out of England.

"'It is recorded also, that in the foresaid battell, in which earle Siward vanquished the Scots, one of Siwards sonnes chanced to be slaine, whereof although the father had good cause to be sorrowfull, yet when he heard that he died of a wound which he had receiued in fighting stoutlie in the forepart of his bodie, and that with his face towards the enimie, he greatlie reioised thereat, to heare that he died so manfullie. But here is to be noted, that not now, but a little before (as Henrie Hunt. saith) that earle Siward went into Scotland himselfe in person, he sent his sonne with an armie to conquere the land, whose hap was there to be slaine; and when his father heard the newes, he demanded whether he receiued the wound whereof he died, in the forepart of the bodie, or in the hinder part: and when it was told him that he receiued it in the

forepart; I reioise (saith he) euen with all my heart, for I would not wish either to my sonne nor to my selfe any other kind of death.'"

DR. FORMAN'S DESCRIPTION OF THE PLAY.—The manuscript mentioned on p. 9 above is in the Bodleian Library at Oxford. The sketch of *Macbeth* is as follows, the spelling being modernized:

"In Macbeth, at the Globe, 1610, the 20th of April, Saturday, there was to be observed first how Macbeth and Banquo, two noblemen of Scotland, riding through a wood, there stood before them three women, fairies or nymphs, and saluted Macbeth, saying three times unto him, Hail, Macbeth, king of Codor, for thou shall be a king, but shall beget no kings, etc. Then said Banquo, What, all to Macbeth and nothing to me? Yes, said the nymphs, Hail, to thee, Banquo; thou shall beget kings, yet be no king. And so they departed, and came to the Court of Scotland, to Duncan king of Scots, and it was in the days of Edward the Confessor. And Duncan bade them both kindly welcome, and made Macbeth [*sic*] forthwith Prince of Northumberland, and sent him home to his own castle, and appointed Macbeth to provide for him, for he would sup with him the next day at night, and did so. And Macbeth contrived to kill Duncan, and through the persuasion of his wife did that night murder the king in his own castle, being his guest. And there were many prodigies seen that night and the day before. And when Macbeth had murdered the king, the blood on his hands could not be washed off by any means, nor from his wife's hands, which handled the bloody daggers in hiding them, by which means they became both much amazed and affronted. The murder being known, Duncan's two sons fled, the one to England, the [other to] Wales, to save themselves; they being fled, they were supposed guilty of the murder of their father, which was nothing so. Then was Macbeth crowned king, and then he for fear of Banquo, his old companion, that he should beget kings but be not king himself, he contrived the death of Banquo, and caused him to

be murdered on the way as he rode. That next night, being at supper with his noblemen, whom he had bid to a feast, to the which also Banquo should have come, he began to speak of noble Banquo, and to wish that he were there. And as he thus did, standing up to drink a carouse to him, the ghost of Banquo came and sat down in his chair behind him. And he, turning about to sit down again, saw the ghost of Banquo, which fronted him so that he fell in a great passion of fear and fury, uttering many words about his murder, by which, when they heard that Banquo was murdered, they suspected Macbeth. Then Macduff fled to England to the king's son, and so they raised an army and came into Scotland, and at Dunscenanyse overthrew Macbeth. In the mean time, while Macduff was in England, Macbeth slew Macduff's wife and children, and after, in the battle, Macduff slew Macbeth. Observe also how Macbeth's queen did rise in the night in her sleep, and walked, and talked and confessed all, and the Doctor noted her words."

FORRES

ACT I

In the Folio of 1623 the acts and scenes are all marked, though the play is perhaps the worst printed in the volume.

SCENE I. — 1. This trochaic metre is elsewhere used by S. when supernatural beings are speaking; as in *Temp.* and *M. N. D.*

The folios put an interrogation mark at the end of the first line.

3. *Hurly-burly.* Doubtless an onomatopoetic word, as Peacham explained it in the *Garden of Eloquence* in 1577: "Onomatopeia, when we invent, devise, fayne, and make a name intimating the sound of that it signifyeth, as *hurlyburly*, for an *uprore* and *tumultuous stirre*." S. uses *hurly-burly* only here and in 1 *Hen. IV.*

v. 1. 78, where it is an adjective. He has *hurly* in the same sense in *T. of S.* iv. 1. 216: "amid this hurly;" *K. John*, iii. 4. 169: "Methinks I see this hurly all on foot;" and *2 Hen. IV.* iii. 1. 25: "That with the hurly death itself awakes."

8. *Graymalkin.* Also spelled *Grimalkin;* it means a gray cat. *Malkin* is a diminutive of *Mary*, and, like *maukin* (or *mawkin*) which is the same word, is often used as a common noun and contemptuously (= kitchen-wench); as in *Cor.* ii. 1. 224 and *Per.* iv. 3. 34. Cf. Tennyson, *Princess*, v. 25: "a draggled mawkin." *Malkin* is the name of one of the witches in Middleton's *Witch.*

9. *Paddock.* A toad. R. Scot (*Discovery of Witchcraft*, 1584) says: "Some say they [witches] can keepe divels and spirits in the likenesse of todes and cats." Cf. *Ham.* iii. 4. 190. In New England "bull-paddock" is a popular synonym for bullfrog.

10. *Anon.* Presently, immediately: especially by waiters, instead of the modern "coming." Cf. 1 *Hen. IV.* ii. 1. 5, ii. 4. 29, 36, 41, 49, 58, etc.

11. *Fair is foul*, etc. "The meaning is, that *to us*, perverse and malignant as we are, *fair is foul, and foul is fair*" (Johnson). Cf. Spenser, *F. Q.* iv. 8. 32: "Then faire grew foule, and foule grew faire in sight."

SCENE II. — A few of the critics believe that this scene was not written by S., but there seems to be no sufficient reason for rejecting it.

1. *Bloody.* Bodenstedt (cited by Furness) remarks that "this word *bloody* reappears on almost every page, and runs like a red thread through the whole piece; in no other of Shakespeare's dramas is it so frequent."

3. *Sergeant.* Here a trisyllable.

5. *Hail.* Metrically equivalent to a dissyllable.

6. *Say . . . the knowledge.* Tell what you know. Cf. *Cymb.* iv. 2. 376: "say his name;" *C. of E.* i. 1. 29: "say, in brief, the cause," etc.

Broil. Battle; as often in S. Cf. 1 *Hen. IV.* i. 1. 3, 47, *Cor.* iii. 2. 81, *Oth.* i. 3. 87, etc.

9. *Choke their art.* Drown each other by rendering their skill useless. Cf. *Mark*, v. 13.

10. *To that.* To that end. "His multiplied villainies fit him for that rebel's trade" (Moberly).

13. *Of kerns and gallowglasses.* *Of* = with; as often. *Kerns* were light-armed soldiers. See *Rich. II.* ii. 1. 156: "rough rug-headed kerns." *Gallowglasses* were heavy-armed troops. Cf. 2 *Hen. VI.* iv. 9. 26: "Of gallowglasses and stout kerns." S. takes both words from Holinshed (see p. 166). Cf. v. 7. 17 below. See also Drayton, *Heroical Epist.*:—

> "Bruce now shall bring his Redshanks from the seas,
> From the isled Orcads and the Hebrides;
> And to his western havens give free pass
> To land the Kerne and Irish Galliglasse."

14. *Quarrel.* As the word occurs in Holinshed's relation of this very fact, it is probably the right one, but many editors retain *quarry*, the reading of the early eds. For *quarrel* in this sense (*cause* or *occasion* of a quarrel) cf. Bacon, *Essay* 8: "So as a Man may have a Quarrell to marry, when he will;" Latimer, *Sermon on Christmas Day*: "to live and die in God's quarrel," etc. Cf. iv. 3. 137: "our warranted quarrel."

15. *Show'd.* Appeared. Cf. *M. of V.* iv. 1. 196:—

> "And earthly power doth then show likest God's
> When mercy seasons justice."

The meaning is that Fortune, while she smiled on him, deceived him.

19. *Minion.* Favourite, darling. It is the French *mignon*. Cf. *Temp.* iv. 1. 98: "Mars's hot minion," etc. The word would be a trisyllable if we followed the folio "carv'd," but the editors generally make *carved* a dissyllable.

21. *Which.* If this is the right word, it is equivalent to *who.* There may be some corruption of the text.

22. *Nave.* Navel. Cf. Nash, *Dido* (1594): "Then from the navel to the throat at once He ript old Priam."

24. *Cousin.* Macbeth and Duncan were both grandsons of King Malcolm. See on i. 3. 127 below.

25. *Gins.* Not a contraction of *begin,* but the original word. Schmidt also gives it as a complete word, and recognizes *can* in *L. L. L.* iv. 3. 106 as its past tense — an old form which Spenser sometimes uses.

The general meaning of this passage is: "As thunder and storms sometimes come from the East, whence we expect the sunrise, so out of victory a new danger arises."

31. *Norweyan.* The spelling of the folio, as in line 49 and i. 3. 95 below. *Surveying vantage* = perceiving his opportunity; used in a different sense in *Rich. III.* v. 3. 15: "Let us survey the vantage of the field."

32. *Furbish'd.* Burnished; that is, not before used in the fight, not yet stained with blood.

34. *Captains.* A trisyllable here; like the old form *capitain.*

36. *Sooth.* Truth. Cf. v. 5. 40 below.

37. *Cracks.* Charges; the effect being put for the cause. For *crack* = report, cf. *Temp.* i. 2. 203 and *T. of A.* ii. 1. 3. The word was much stronger in sense (as applied to sounds) than now. Cf. iv. i. 117 below.

38. *Doubly redoubled.* Cf. *Rich. II.* i. 3. 80: "thy blows, doubly redoubled."

40. *Memorize.* Make memorable, render famous. The meaning is, "make another Golgotha, which should be celebrated like the first." Cf. *Hen. VIII.* iii. 2. 52. For *Golgotha,* see *Mark,* xv. 22.

41. *I cannot tell.* I know not what to say or think of it; as in *T. of S.* iv. 3. 22: "I cannot tell; I fear 't is choleric."

43. *So well.* We should say, *as* well.

45. *Thane.* An Anglo-Saxon nobleman, inferior in rank to an earl and ealdorman.

46. *So should he look*, etc. The meaning is, "So should he look that appears to be on the point of speaking things strange," or "whose appearance corresponds with the strangeness of his message." Cf. *Rich. II.* iii. 2. 194–197.

49. *Flout.* Mock. Cf. *K. John*, v. 1. 72: "Mocking the air with colours idly spread."

53. *Cawdor.* Cawdor Castle is about five miles south of Nairn and about fifteen miles from Inverness. The royal license to build it was granted by James II. in 1454. There is a tradition that a "wise man" counselled the Thane of Cawdor to load an ass with a chest full of gold, and to use the money in building a castle at the third hawthorn tree at which the beast should stop. The advice was followed, and the castle built round the tree, the trunk of which is still shown in the basement of the tower. The castle is still in excellent preservation, being used as a summer residence by the Earl of Cawdor.

54. *Till that. That* is often used as "a conjunctional affix," with *if, but, lest, when*, etc.

Bellona's bridegroom. No doubt S. means to compare Macbeth to Mars (cf. *Rich. II.* ii. 3. 100: "the Black Prince, that young Mars of men"), though Mars was not the husband of Bellona. *Lapp'd in proof* = clad in armour of proof. Cf. *Cymb.* v. 5, 360: "lapp'd In a most curious mantle;" and *Rich. II.* i. 3. 73: "Add proof unto mine armour with thy prayers."

55. *Confronted him*, etc. That is, gave him as good as he brought, showed he was his equal. *Him* refers to *Norway.*

57. *Lavish.* Unrestrained, insolent. Cf. 2 *Hen. IV.* iv. 4. 62: "lavish manners;" and 1 *Hen. VI.* ii. 5. 47: "his lavish tongue."

58. *That now.* The omission of *so* with *that* is common. Cf. i. 7. 8, ii. 2. 7, ii. 2. 23, iv. 3. 6, iv. 3. 82, etc.

59. *Composition.* Terms of peace. Cf. *M. for M.* i. 2. 2: "If the duke with the other dukes come not to composition with the

king of Hungary, why then all the dukes fall upon the king." *Norways'* = Norwegians'.

61. *Saint Colme's Inch.* The Island of St. Columba, now Inchcolm, an islet in the Firth of Forth, about two miles south of Aberdour. Here are the remains of a monastery founded in 1123 by Alexander II., who had been driven on the island by stress of weather. There is also an oratory of rude construction, probably as old as the 9th century. St. Columba is said to have resided here for a time; but the island must not be confounded with Colmes-kill, Icolmkill, or Iona, *the* Island of St. Columba, on the west coast of Scotland, where "the gracious Duncan" (see ii. 4. 33 below) was laid beside his royal predecessors. *Inch* (the Gaelic *inis*, island) is found in the names of many Scotch islands, as Inchkeith, Inchkenneth, Inchmurrin, Inchcruin, Clairinch, Torrinch, Bucinch, etc.

62. *Dollars.* Of course, an anachronism, the *thaler*, or dollar, having been first coined about 1518, in the Valley of St. Joachim, Bohemia. *Thaler* is derived from *thal*, valley.

64. *Bosom interest.* Intimate affection. Cf. *M. of V.* iii. 4. 17: "bosom lover." *Present* = immediate. Cf. *J. C.* ii. 2. 5: "Go bid the priests do present sacrifice;" 2 *Hen. IV.* iv. 3. 80: "To York, to present execution." So *presently* = instantly; as in iv. 3. 145 below. See another example in the next note.

SCENE III. — 2. *Killing swine.* Witches were often suspected of malice against swine. "Harsnet observes that, about that time, a sow could not be sick of the measles, nor a girl of the sullens, but some old woman was charged with witchcraft" (Johnson.) Steevens cites *A Detection of Damnable Driftes practized by Three Witches*, etc. (1579): "she came on a tyme to the house of one Robert Lathburie, . . . who, dislyking her dealyng, sent her home emptie; but presently after her departure, his hogges fell sicke and died, to the number of twentie."

5. *Give me.* For the omission of the direct object, cf. *R. and J.* iv. 1. 121: "Give me, give me!"

6. *Aroint thee.* Cf. *Lear*, iii. 4. 129: "Aroint thee, witch, aroint thee!" The meaning is evidently "Away with thee!" but the derivation of *aroint* is unknown (*New Eng. Dict.*).

Rump-fed. According to Colepepper, this means fed on offal (kidneys, rumps, and other scraps being among the low perquisites of the kitchen given away to the poor); but more likely it means well-fed: "she fed on best joints, I hungry and begging for a chestnut" (Moberly). *Ronyon* = a scabby or mangy woman. The word is used again in *M. W.* iv. 2. 195.

7. *Aleppo.* From this place there was a large caravan trade to Ispahan, Bussora, and Damascus. In Hakluyt's *Voyages* (1589) there are accounts of a voyage made to Aleppo by the ship Tiger of London, in 1583. Cf. *T. N.* v. 1. 65: "And this is he that did the Tiger board."

8. *A sieve.* A favourite craft with witches. Sir W. Davenant says, in his *Albovine* (1629): "He sits like a witch sailing in a sieve."

9. *Without a tail.* It was believed that a witch could take the form of any animal, but that the tail would be wanting. According to Sir F. Madden, one distinctive mark of a werwolf, or human being changed to a wolf, was the absence of a tail.

10. *I 'll do.* That is, like a rat, gnaw through the hull of the Tiger and make her leak.

11. *I 'll give thee a wind.* Witches were generally supposed to sell winds. Cf. Sumner's *Last Will and Testament* (1600):—

> "in Ireland and Denmark both,
> Witches for gold will sell a man a wind,
> Which, in the corner of a napkin wrap'd,
> Shall blow him safe unto what coast he will."

15. *And the very ports they blow.* That is, *to* which they blow.

17. *The shipman's card.* The card of the compass. Halliwell-Phillipps quotes *The Loyal Subject:*—

"The card of goodness in your minds, that shews ye
When ye sail false; the needle touch'd with honour,
That through the blackest storms still points at happiness," etc.

Cf. also Pope, *Essay on Man*, ii. 108: —

"On life's vast ocean diversely we sail,
Reason the card, but passion is the gale."

For *shipman*, cf. *T. and C.* v. 2. 172; also 1 *Kings*, ix. 27 and *Acts*, xxvii. 27, 30.

20. *Pent-house lid.* A *pent-house* was a porch with sloping roof, common in the domestic architecture of the time of S. There was one on the house in which he was born. Cf. *Much Ado*, iii. 3. 110: "under this pent-house," etc.; also Drayton, *David and Goliath*: —

"His brows, like two steep pent-houses, hung down
Over his eyelids."

21. *Forbid.* Under a ban, or accursed.

32. *Weird.* The folios have "weyward," but *weird* is Holinshed's word. "The weird sisters" is Gawin Douglas's translation of Virgil's "Parcae." For the dissyllabic pronunciation of the word, cf. ii. 1. 20, iii. 4. 133, and iv. 1. 136.

33. *Posters.* Rapid travellers.

34. *About, about*, etc. The witches here take hold of hands and dance in a ring nine times, three rounds for each witch. Multiples of three were specially affected by witches.

38. *Foul and fair.* Macbeth and Banquo appear to be talking about the recent battle and its varying fortune.

39. *Forres.* Forres is on the southern shore of the Moray Frith, about twenty-five miles from Inverness. At its western extremity there is a height commanding the river, the level country to the south, and the town. Here are the ruins of an ancient castle, a stronghold of the Earls of Moray. Some believe that it was the residence of Duncan, and afterwards of Macbeth, when the court

was at Forres. Not far distant is the famous "blasted heath," of which Knight says: "There is not a more dreary piece of moorland to be found in all Scotland. It is without tree or shrub. A few patches of oats are visible here and there, and the eye reposes on a fir plantation at one extremity; but all around is bleak and brown, made up of peat and bog water, white stones and bushes of furze. The desolation of the scene in stormy weather, or when the twilight fogs are trailing over the pathless heath or settling down upon the pools, must be indescribable."

43. *That man may question.* With whom man may hold converse, or whom he may question.

46. *Beards.* Cf. Beaumont and Fletcher, *Honest Man's Fortune*, ii. 1: —

> "And the women that
> Come to us, for disguises must wear beards;
> And that 's, they say, a token of a witch."

See also *M. W.* iv. 2. 202: "I think the 'oman is a witch indeed; I like not when a 'oman has a great peard."

48. *Glamis.* In Scotland pronounced as a monosyllable, with the first vowel as in *alms*. Glamis, or Glammis, is a village about twenty-five miles north-east of Perth, in a very beautiful situation. Near by is Glamis Castle, "perhaps the finest and most picturesque of the Scottish castles now inhabited." In its present form, it dates back only to the 17th century, though portions of it are much older. The original castle was frequently used as a residence by the Scottish kings, especially by Alexander II. in 1263–64. Robert II. gave it to John Lyon, who had married his daughter, but in 1537 it reverted to the Crown, and James V. occupied it for some time. In front of the manse at Glamis is an ancient sculptured obelisk called "King Malcolm's Gravestone," and here tradition says he was buried.

Sir Walter Scott says: "I was only nineteen or twenty years old when I happened to pass a night in this magnificent old baronial castle. The hoary old pile contains much in its appearance, and in

the traditions connected with it, impressive to the imagination. It was the scene of the murder of a Scottish king of great antiquity; not indeed the gracious Duncan, with whom the name naturally associates it, but Malcolm II. It contains also a curious monument of the peril of feudal times, being a secret chamber, the entrance to which, by the law or custom of the family, must only be known to three persons at once — the Earl of Strathmore, his heir-apparent, and any third person whom they may take into their confidence. The extreme antiquity of the building is vouched by the immense thickness of the walls, and the wild and straggling arrangement of the accommodation within doors. I was conducted to my apartment in a distant corner of the building; and I must own that, as I heard door after door shut, after my conductor had retired, I began to consider myself too far from the living and somewhat too near the dead."

51. *Good sir, why do you start*, etc. Coleridge comments on this speech and the context as follows : —

"But O! how truly Shakespearian is the opening of Macbeth's character given in the *unpossessedness* of Banquo's mind, wholly present to the present object — an unsullied, unscarified mirror! And how strictly true to nature it is that Banquo, and not Macbeth himself, directs our notice to the effect produced on Macbeth's mind, rendered temptable by previous dalliance of the fancy with ambitious thoughts : —

> 'Good sir, why do you start, and seem to fear
> Things that do sound so fair?'

And then, again, still unintroitive, addresses the witches: —

> 'I' the name of truth,
> Are ye fantastical, or that indeed
> Which outwardly ye show?'

Banquo's questions are those of natural curiosity — such as a girl would put after hearing a gipsy tell her school-fellow's fortune; — all perfectly general, or rather planless. But Macbeth, lost in

thought, raises himself to speech only by the witches being about to depart: 'Stay, you imperfect speakers, tell me more;' and all that follows is reasoning on a problem already discussed in his mind — on a hope which he welcomes, and the doubts concerning the attainment of which he wishes to have cleared up."

53. *Fantastical.* That is, creatures of *fantasy*, or imagination. The word occurs in Holinshed's account of this interview with the weird sisters (see p. 172). Cf. line 139 below, and *Rich. II.* i. 3. 299.

54. *Show.* Appear. See on i. 2. 15.

56. *Having.* Possession, estate. Cf. *M. W.* iii. 2. 73: "The gentleman is of no having;" *T. of A.* ii. 2. 153: —

> "The greatest of your having lacks a half
> To pay your present debts."

See also *Hen. VIII.* ii. 3. 23 and iii. 2. 159.

57. *That.* On the omission of *so*, see i. 2. 58 above.

60. *Who neither beg*, etc. Who neither beg your favours nor fear your hate. Cf. ii. 3. 48 below, and *W. T.* iii. 2. 164: —

> "Though I with death and with
> Reward did threaten and encourage him."

The figure (called by some rhetoricians a form of *chiasmus*, or *chiasm*) is a favourite with S. See other examples of it in 1 *Hen. VI.* i. 5. 23, 24, *C. of E.* ii. 2. 115–120, *M. N. D.* iii. 1. 113, 114 (where five verbs are followed by five nouns), *Temp.* i. 2. 334, 335, *A. and C.* iii. 2. 15–18 (six nouns and verbs) and iv. 15. 25, 26, *Ham.* iii. 1. 158, 159, *Lear*, iv. 2. 65, 66, and *Cymb.* iii. 1. 3, 4. In the last three instances the order of nouns and verbs is irregular.

65. *Lesser.* Still sometimes used as an adjective, but never adverbially, as in *T. and C.* ii. 2. 8: "Though no man lesser fears the Greeks than I." See also v. 2. 13 below.

66. *Happy.* Fortunate; like the Latin *felix*. Cf. *Lear*, iv. 6. 230.

67. *Get.* Beget; but not a contraction of that word. See note on i. 2. 25 above.

71. *Sinel.* The father of Macbeth, according to Holinshed. Ritson says his true name was Finleg (Finley).

72. Johnson asks: "How can Macbeth be ignorant of the state of the thane whom he has just defeated and taken prisoner (see i. 2. 50 fol.), or call him a *prosperous gentleman* who has forfeited his title and life by open rebellion? He cannot be supposed to dissemble, because nobody is present but Banquo, who was equally acquainted with Cawdor's treason." See Introduction, p. 16 above.

76. *Owe.* Own, have; as very often. Cf. *Rich. II.* iv. 1. 184: "That owes two buckets," etc.

81. *Corporal.* Corporeal. S. never uses *corporeal* or *incorporeal.* He has *incorporal* in *Ham.* iii. 4. 118: "the incorporal air."

84. *On.* Cf. *J. C.* i. 2. 71: "jealous on me;" *M. of V.* ii. 6. 67: "glad on 't," etc. *The insane root* is an example of "prolepsis"; *insane* = *making* insane. It is impossible to decide what plant is meant. Steevens quotes Greene, *Never too Late* (1616): "you have eaten of the roots of hemlock, that makes men's eyes conceit unseen objects." "Root of hemlock" is one of the ingredients of the witches' cauldron, iv. 1. 25. Douce cites Batman, *Uppon Bartholome de Prop. Rerum: "Henbane* . . . is called *insana*, mad, for the use thereof is perillous, for if it be eate or dronke, it breedeth madnesse, or slow lyknesse of sleepe." The deadly nightshade (*Atropa belladonna*) has also been suggested. Gerard, in his *Herball*, says of it: "This kinde of Nightshade causeth sleepe, troubleth the minde, bringeth madness, if a few of the berries be inwardly taken." John Bauhin, in his *Historia Plantarum*, says: "Hyoscyamus was called *herba insana.*" *Insane* is used by S. only here. The accent is on the first syllable.

89. *Ross.* Some editors print the name *Rosse;* but as French (*Shakespeareana Genealogica*) points out, that is "an Irish dignity," and should not be confounded with this Scottish title, which

"really belonged to Macbeth, who, long before the action of the play begins, was Thane, or more properly, Maormor of Ross by the death of his father, Finley."

92, 93. *Thine* refers to *praises, his* to *wonders*, and the reference is to the conflict in the king's mind between his astonishment at the achievement and his admiration of the achiever. *Silenc'd with that* has been variously explained, but it probably refers to this mental conflict.

96. *Nothing afeard. Nothing* is often used adverbially. S. uses *afeard* 32 times and *afraid* 44 times (including the *poems* as well as the plays).

97. *As thick as tale.* That is, as fast as they could be counted. The folio reading is "as thick as Tale Can post with post," etc. *Came* for "Can" is generally adopted. *Tale*, in this sense (numbering, counting), is not found elsewhere in S., but it was then a common word. Cf. *Exodus*, v. 8. 18, 1 *Samuel*, xviii. 27, 1 *Chronicles*, ix. 28, etc. Some editors, however, adopt the plausible emendation, "As thick as hail."

106. *Addition.* Title. Cf. *Cor.* i. 9. 66, *Hen. V.* v. 2. 467, *Ham.* i. 4. 20, *M. W.* ii. 2. 312, etc.

107. *Devil.* Metrically a monosyllable, like the Scotch *de'il.* So *whether* in 111 just below.

108. *The thane of Cawdor lives*, etc. See on line 72 above.

109. *Who. He* who; a common ellipsis.

112. *Line.* Strengthen, fortify. Cf. 1 *Hen. IV.* ii. 3. 86: "To line his enterprise;" *Hen. V.* ii. 4. 7: "To line and new repair our towns of war."

113. *Vantage.* See on i. 2. 31 above.

114. *Wrack.* The spelling *wreck* is never found in the early eds. It rhymes with *back* in v. 5. 52 below, and in four other passages in S.; also with *alack* once.

120. *Trusted home.* Trusted completely. Cf. the expression still in use, "to strike home."

121. *Enkindle you unto.* Incite you to hope for. Cf. *A. Y. L.*

i. 1. 179: "nothing remains but that I kindle the boy thither" (that is, incite him to it).

127. *Cousins.* The word was loosely used in the time of S., being applied by him to nephew, niece, uncle, brother-in-law, and grandchild. It was sometimes a mere complimentary title given by one prince to another or to distinguished noblemen.

128. *Swelling act.* Cf. *Hen. V.* prol. 4: —

> "princes to act,
> And monarchs to behold the swelling scene."

130. *Soliciting.* That is, incitement.

135. *Unfix my hair.* Cf. v. 5. 11–13.

136. *Seated.* Fixed, firmly placed. Cf. Milton, *P. L.* vi. 644: "the seated hills."

137. *Present fears.* For *fear* = object of fear, cf. *M. N. D.* v. 1. 21: —

> "Or in the night, imagining some fear,
> How easy is a bush suppos'd a bear!"

139. *Fantastical.* See on 53 above. *Murther* and *murder* are used indiscriminately in the early eds.

140. *My single state of man.* Here *single* may mean "individual" (Schmidt) or perhaps "weak," as others explain it. On the passage, cf. *J. C.* ii. 1. 67: —

> "the state of man,
> Like to a little kingdom, suffers then
> The nature of an insurrection."

Cf. also *T. and C.* ii. 3. 184: —

> "'twixt his mental and his active parts
> Kingdom'd Achilles in commotion rages,
> And batters down himself."

For *single* = weak, unsupported, cf. *Temp.* i. 2. 432: "A single thing, as I am now." This may also be the meaning in i. 6. 16 below.

That function, etc. "All powers of action are oppressed and crushed by one overwhelming image in the mind, and nothing is present to me but that which is really future. Of things now about me I have no perception, being intent wholly on that which has yet no existence" (Johnson).

144. *Stir.* Motion, action. Cf. *Rich. II.* ii. 3. 51, etc.

Come. Cf. *R. of L.* 1784: "Weak words, so thick come in his poor heart's aid."

145. *Our strange garments.* That is, new ones.

147. *Time and the hour*, etc. That is, time and occasion will carry the thing through, let its nature be what it will. A singular verb (like *runs* here) is often found with two singular nominatives, even when they are not so closely connected in sense as in this instance.

149. *Favour.* Indulgence, pardon. *Wrought* = agitated. Cf. *W. T.* v. 3. 58: —

> "If I had thought the sight of my poor image
> Would thus have wrought you."

151. *Register'd.* That is, in his memory.

154. *The interim having weighed.* That is, having allowed time for *weighing*, or considering it.

SCENE IV. — 9. *Had been studied.* Had made it his study. Cf. *M. of V.* ii. 2. 205: —

> "Like one well studied in a sad ostent
> To please his grandam."

10. *Owed.* See on i. 3. 76 above.

11. *As 't were.* As *if* it were. Cf. ii. 2. 27 below; and for *careless* in the passive sense (= uncared-for), cf. *sightless* = invisible, in i. 7. 23.

There 's no art, etc. "Duncan's childlike spirit makes a moment's pause of wonder at the act of treachery, and then flings itself, like Gloster in *King Lear*, with still more absolute trust and

still more want of reflection, into the toils of a far deeper and darker treason. The pause on the word *trust*, shortening the line by two syllables, is in this point of view very suggestive" (Moberly).

19. *Proportion.* The proper proportion. Cf. *T. and C.* i. 3. 87: "proportion, season, form."

20. *Mine.* In my power, mine to *give;* as *all* in the next line means all *I have.*

23. *Pays itself.* Is its own reward.

27. *Safe toward.* With sure tendency, or certain direction.

30. *Nor.* We should now use *And.* Cf. *M. of V.* iii. 4. 11: "Nor shall not now."

33. *My plenteous joys,* etc. Cf. *R. and J.* iii. 2. 102:—

> "Back, foolish tears, back to your native spring;
> Your tributary drops belong to woe,
> Which you, mistaking, offer up to joy;"

and *W. T.* v. 2. 47: "There might you have beheld one joy crown another, so and in such manner that it seemed sorrow wept to take leave of them, for their joy waded in tears."

37. *We will establish our estate,* etc. The throne of Scotland was originally not hereditary.

39. *Cumberland.* When the successor to the throne was designated in the lifetime of the king, the title of Prince of Cumberland was bestowed upon him. Cumberland was at that time held by Scotland of the crown of England as a fief.

45. *Harbinger.* Used here in its original sense of an officer whose duty it was to ride in advance of the king and secure lodgings for the royal retinue. Nares cites the old play of *Albumaz,* vii. 137:—

> "I have no reason, nor spare room for any.
> Love's harbinger hath chalk'd upon my heart,
> And with a coal writ on my brain, *for Flavia,*
> This house is wholly taken up *for Flavia.*"

It appears that the custom was kept up as late as the time of Charles II. Hawkins, in his *Life of Bishop Ken,* says: "On the

removal of the court to pass the summer at Winchester, Bishop Ken's house, which he held in the right of his prebend, was marked by the harbinger for the use of Mrs. Eleanor Gwyn; but he refused to grant her admittance, and she was forced to seek for lodgings in another place."

50. *Stars, hide your fires!* This does not imply that it is now night, but only that he looks forward to night as the time for committing the crime.

52. *The eye,* etc. Let the eye not see what the hand does.

54. *Full so valiant.* Quite as brave as you say. While Macbeth has been soliloquizing, Duncan and Banquo have been talking about his recent deeds.

56. *Banquet.* Feast. It sometimes meant merely the *dessert.* Cf. *T. of S.* v. 2. 9: —

> "My banquet is to close our stomachs up
> After our great good cheer."

58. *It is.* The *it* is here used with "affectionate familiarity." Often it expresses contempt or detestation; as in *Temp.* i. 2. 309, *M. of V.* i. 2. 15, *Hen. V.* iii. 6. 70, etc.

SCENE V. — 2. *By the perfectest report.* By the best intelligence — that of experience.

4. *They made themselves air.* Sheridan Knowles remarks that in the look and tone with which Mrs. Siddons delivered the word *air* "you recognized ten times the wonder with which Macbeth and Banquo actually beheld the vanishing of the witches."

5. *Whiles.* Properly the genitive of *while,* meaning "of, or during, the time." Cf. *Matthew,* v. 25.

6. *Missives.* Messengers; as in the only other instance in which S. uses the word (*A. and C.* ii. 2. 74).

7. *All-hailed.* The folio has the hyphen. Cf. Florio (*Ital. Dict.*): "Salutare, to salute, to greet, to alhaile."

10. *Deliver thee.* Report to thee. Cf. *Temp.* v. 1. 313: "I'll deliver all," etc.

17. *It is too full o' the milk of human kindness.* For the metaphor, cf. iv. 3. 98 below, *R. and J.* iii. 3. 55, and *Lear*, i. 4. 364.

20. *The illness should.* The evil which should. S. uses *illness* only here; and the word does not occur at all in Milton's poems.

22–25. *Thou 'dst have*, etc. The general meaning seems to be: "You want to have what can only be obtained on conditions which it proclaims of itself; you wish also to have what you rather fear to do than wish not to be done."

25. *Hie thee.* Here, as in "Look thee" (*W. T.* iii. 3. 116), "Hark thee" (*Cymb.* i. 5. 32), etc., *thee* seems to be used for *thou.*

27. *Chastise.* Accented by S. on the first syllable. Cf. *Rich. II.* ii. 3. 104.

28. *The golden round.* Cf. iv. 1. 88: —

> "And wears upon his baby brow the round
> And top of sovereignty."

29. *Metaphysical.* Supernatural (to which word it is etymologically analogous). S. uses the word nowhere else. Cf. Florio's *World of Wordes*, 1598: "Metafisico, one that professeth things supernaturall." On *seem*, cf. i. 2. 47 above; also *A. W.* iii. 6. 94: "that so confidently seems to undertake this business," etc. *Doth seem to have* is nearly equivalent to *would have.*

30. *Tidings.* Like *news*, used by S. both as singular and plural.

31. *Thou 'rt mad*, etc. "The lady's self-control breaks down for a moment at hearing that Duncan is rushing into the toils; and is only by a powerful effort regained in the next words" (Moberly).

35. *Had the speed of him.* Has outstripped him.

37. *Tending.* Attendance; or *tendance*, which S. uses instead. Cf. *T. of A.* i. 1. 57, *Hen. VIII.* iii. 2. 149, *Cymb.* v. 5. 53, etc. *Tending* occurs as a noun only here.

38. *The raven himself is hoarse*, etc. Cf. James Russell Lowell's remarks on the passage (*Among My Books*, p. 186): —

"Here Shakespeare, with his wonted tact, makes use of a vulgar superstition, of a type in which mortal presentiment is already embodied, to make a common ground on which the hearer and Lady Macbeth may meet. After this prelude we are prepared to be possessed by her emotion more fully, to feel in her ears the dull tramp of the blood that seems to make the raven's croak yet hoarser than it is, and to betray the stealthy advance of the mind to its fell purpose. For Lady Macbeth hears not so much the voice of the bodeful bird as of her own premeditated murder, and we are thus made her shuddering accomplices before the fact. Every image receives the colour of the mind, every word throbs with the pulse of one controlling passion. The epithet *fatal* makes us feel the implacable resolve of the speaker, and shows us that she is tampering with her conscience by putting off the crime upon the prophecy of the Weird Sisters to which she alludes. In the word *battlements*, too, not only is the fancy led up to the perch of the raven, but a hostile image takes the place of a hospitable one; for men commonly speak of receiving a guest under their roof or within their doors. When Duncan and Banquo arrive at the castle, their fancies, free from all suggestion of evil, call up only gracious and amiable images. The raven was but the fantastical creation of Lady Macbeth's overwrought brain.

> 'This *guest* of summer,
> The *temple-haunting* martlet, doth approve
> By his *lov'd mansionry* that the heaven's breath
> Smells *wooingly* here; no jutty, frieze,
> Buttress, or coign of vantage, but this bird
> Hath made his pendent bed and procreant cradle.'

"The contrast here cannot but be as intentional as it is marked. Every image is one of welcome, security, and confidence. The summer, one may well fancy, would be a very different hostess from her whom we have just seen expecting *them*. And why *temple-haunting*

unless because it suggests sanctuary? *O immaginativa, che si ne rubi delle cose di fuor*, [O imagination, who takest away outward things], how infinitely more precious are the inward ones thou givest in return! If all this be accident, it is at least one of those accidents of which only this man was ever capable."

39. *Entrance.* A trisyllable here.

41. *Mortal.* Deadly; as very often in S. and other writers. On *tend*, see on 37 above.

42. *Top-full.* Used again in *K. John*, iii. 4. 180.

44. *Access.* Accented as here by S. except in *Ham.* ii. 1. 110. *Remorse* = relenting, pity; as in *V. and A.* 257: "'Pity,' she cries, 'some favour, some remorse!'" See also *Temp.* v. 1. 76, *M. of V.* iv. 1. 20, *K. John*, ii. 1. 478, etc. So S. uses *remorseful* = pitiful (*T. G. of V.* iv. 3. 13, *A. W.* v. 3. 58, etc.) and *remorseless* = pitiless (*R. of L.* 562, *Ham.* ii. 2. 609, etc.). This last word is still used in the same sense.

46. *Keep peace between*, etc. Come between the purpose and its accomplishment; "as one who interferes between a violent man and the object of his wrath keeps peace."

48. *Take my milk for gall.* That is, turn it to gall.

49. *Sightless substances.* Invisible forms. See on *careless*, i. 4. 11, and cf. i. 7. 23 below.

51. *Pall.* Wrap (Latin *pallire*, from *pallium*). Used by S. only here, and perhaps by no other writer as a verb. Of course, *pall* = become vapid (*Ham.* v. 2. 9, *A. and C.* ii. 7. 88) is an entirely different word.

53. *Blanket.* This word has sorely troubled the critics. Coleridge suggested "blank height," but omitted it in the 2d ed. of his *Table Talk*. *Blackness* and *blankest* are other attempts at emendation where none is needed. Malone remarks: "*Blanket* was perhaps suggested by the coarse woollen curtain of S.'s own theatre, through which, probably, while the house was but yet half-lighted, he had himself often peeped." Whiter (quoted by Furness) says: "Nothing is more certain than that all the images in this pas-

sage are borrowed from the *stage*. The peculiar and appropriate dress of *Tragedy* is a *pall*[1] and a *knife*. When tragedies were represented, the stage was hung with black. . . . In *R. of L.* (764–770) there is a wonderful coincidence with this passage, in which we have not only '*Black stage* for *tragedies* and *murders fell*,' but also '*comfort-killing Night, image of hell*,' corresponding with *thick Night* and the dunnest smoke of hell. Again, in line 788, we have 'Through *Night's black* bosom should not *peep* again.'" But, whatever may have suggested it, *blanket*, though homely, is Shakespearian.

55. *Hereafter*. Mrs. Jameson remarks: "This is surely the very rapture of ambition! and those who have heard Mrs. Siddons pronounce the word *hereafter* cannot forget the look, the tone, which seemed to give her auditors a glimpse of the awful *future*, which she, in her prophetic fury, beholds upon the instant."

57. *Ignorant*. "Unknowing; I feel by anticipation those future honours, of which, according to the process of nature, the *present time* would be *ignorant*" (Johnson). *Feel* is metrically a dissyllable.

63. *To beguile the time*. That is, to deceive the world.

65. *Look like the innocent flower*, etc. Cf. *Rich. II.* iii. 2. 19:—

> "And when they from thy bosom pluck a flower,
> Guard it, I pray thee, with a lurking adder;"

and 2 *Hen. VI.* iii. 1. 228: "The snake roll'd in a flowering bank."

72. *To alter favour*, etc. To bear an altered face marks fear in you and creates it in others. On *favour* = face, cf. *J. C.* i. 2. 91: "Your outward favour," etc. See also *Proverbs*, xxxi. 30.

SCENE VI. — Sir Joshua Reynolds remarks: "This short dialogue between Duncan and Banquo has always appeared to me a

[1] Cf. Milton, *Il Pens.* 97:—

> "Sometime let gorgeous Tragedy
> In sceptred pall come sweeping by." — (*Ed.*)

striking instance of what in painting is termed *repose*. Their conversation very naturally turns upon the beauty of the situation, and the pleasantness of the air; and Banquo, observing the martlets' nests in every recess of the cornice, remarks that where those birds most breed and haunt the air is delicate. The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds."

3. *Gentle senses.* That is, which it *makes* gentle, or soothes; an instance of "prolepsis," or the *anticipation*, in an adjective, of the *result* of the action. There is a striking example of this figure in Keats's *Isabella*:—

> "So the two brothers and their murder'd man
> Rode past fair Florence;"

the *murder'd* man being not yet despatched, though soon to be so. Cf. i. 3. 84 and iii. 4. 76 below.

4. *Martlet.* The folios have "Barlet." The emendation is Rowe's, and is adopted by all the editors. It is supported by *M. of V.* ii. 9. 28: "Like the martlet, Builds in the weather on the outward wall." Cf. *T. of A.* iii. 6. 31. *Approve* = prove; as often in S. Cf. *M. of V.* iii. 2. 79, 2 *Hen. IV.* i. 2. 180, *A. W.* iii. 7. 13, etc.

5. *Mansionry.* Theobald's emendation for the "Mansonry" of the folios. *Mansionry* is found nowhere else, but it is generally adopted by the editors here.

6. *Jutty.* The folios read "jutty frieze" without a comma between, as if *jutty* were an adjective. It is not, however, found as an adjective, though it occurs both as a substantive and as a verb. For the latter, see *Hen. V.* iii. 1. 13: "O'erhang and jutty his confounded base." S. uses the word only twice.

7. *Coign of vantage.* Convenient corner. Cf. *Cor.* v. 4. 1. As an architectural term it is now commonly written *quoin.*

11–14. *The love*, etc. "Duncan says that even love sometimes

occasions him trouble, but that he thanks it as love, notwithstanding; and that thus he teaches Lady Macbeth, while she takes trouble on his account, to 'bid God yield,' or reward, him for giving that trouble." S. uses *sometime* and *sometimes* indifferently, both in this sense and as an adjective = former. *God 'ield* is a corruption of "God yield." "God ild" and "God dild" are common forms of it in the old writers. Cf. *A. Y. L.* iii. 3. 76, v. 4. 56, *A. and C.* iv. 2. 33, *Ham.* iv. 5. 41, etc.

16. *Single business.* That is, small business. Cf. i. 3. 140 above. *To contend against* = to vie with.

19. *To them.* Cf. iii. 1. 51 below.

20. *Hermits.* We as hermits, or *beadsmen*, will pray for you.

21. *Cours'd.* Chased. Cf. *Lear*, iii. 4. 58: "to course his own shadow," etc.

22. *Purveyor.* An officer sent forward to provide food for the king and his retinue, as the *harbinger* to obtain lodging. The word, used nowhere else by S., is accented on the first syllable.

23. *Holp.* An old past tense and participle of *help*; used by S. much oftener than *helped.* Cf. *Rich. II.* v. 5. 62, *Temp.* i. 2. 63, etc.

26. *In compt.* In account, accountable. Cf. *A. W.* v. 3. 57, etc.

31. *By your leave.* Duncan gives his hand to Lady Macbeth, and leads her into the castle.

SCENE VII. — The *sewer* in the stage-direction was the servant who put the dishes on the table, and tasted of them before serving them. Cf. *Rich. II.* v. 5. 99.

1, 2. The punctuation given is essentially that of the folios, and is followed by most of the editors. A few point it thus: —

> "If it were done when 't is done, then 't were well.
> It were done quickly if the assassination
> Could trammel," etc.

If we retain the old pointing — which seems best, on the whole — the meaning is: "If the act were really over when done, then the sooner we accomplish it the better."

3. *Trammel up.* Entangle as in a net. A *trammel* was a kind of net. Cf. Quarles, *Emblems:* "Nay, Cupid, pitch thy trammel where thou please." In Spenser it is a net for the hair; as in *F. Q.* ii. 2. 15:—

> "Her golden lockes she roundly did uptye
> In breaded tramels" (that is, braided nets).

4. *His surcease.* Its conclusion, or cessation. *His* was often used for *its*, which was just coming into use in the time of S. *Surcease* has no etymological connection with *cease*, being derived from the Fr. *surseoir* (Lat. *supersedere*). S. uses it as a noun only here; but as a verb in *R. of L.* 1766, *Cor.* iii. 2. 121, and *R. and J.* iv. 1. 97. *Success* is used in its ordinary sense; as in i. 3. 90, 132, and i. 5. 2 above. It sometimes means "sequel, what follows"; as in *T. and C.* ii. 2. 117: "fear of bad success," etc.

6. *But here.* Only here, only in this life.

Shoal. The folios have "Schoole," which some critics would retain, but *shoal* is generally adopted. It means "this shallow of human life, as opposed to the great abyss of eternity."

7. *Jump.* For *jump* = risk, hazard, cf. *Cor.* iii. 1. 154: "To jump a body with a dangerous physic;" and *Cymb.* v. 4. 188: "jump the after inquiry on your own peril."

8. *That.* *So* that; as in line 25 below. See on i. 3. 57 above.

11. *Commends.* Offers, commits. Cf. *Rich. II.* iii. 3. 116: "His glittering arms he will commend to rust;" *A. and C.* iv. 8. 23: "Commend unto his lips thy favouring hand," etc. See also iii. 1. 38 below.

17. *Faculties.* Official powers or prerogatives. Cf. *Hen. VIII.* i. 2. 73:—

> "If I am
> Traduced by ignorant tongues, which neither know
> My faculties nor person."

20. *Taking-off.* Cf. *Lear*, v. 1. 65: "His speedy taking off." See also iii. 1. 104 below.

21. *A naked new-born babe.* "Either like a mortal babe terrible in helplessness; or like heaven's child-angels, mighty in love and compassion" (Moberly).

22. *Cherubin.* Cf. *Temp.* i. 2, 152: "a cherubin," etc. The form *cherubim* is not used by S. He has the plural *cherubins* in *Sonn.* 114. 6.

23. *Sightless.* See on i. 5. 49 above.

25. *That tears,* etc. See on 8 above. Cf. *T. and C.* iv. 4. 55: "Where are my tears? Rain, to lay this wind."

I have no spur, etc. Malone says: "There are two distinct metaphors. I have no spur to prick the sides of my intent: I have nothing to *stimulate* me to the execution of my purpose, but ambition, which is apt to overreach itself; this he expresses by the second image, of a person meaning to vault into his saddle, who, by taking too great a leap, will fall on the other side."

28. *On the other.* That is, the other *side;* but there is no necessity for supplying "side," as some have done.

32. *Bought.* Acquired, gained; a figurative use of the word natural enough, and common in S. Cf. *L. L. L.* i. 1. 5:—

> "The endeavour of this present breath may buy
> That honour," etc.

Cf. also the use of *purchase* in *Rich. II.* i. 3. 282 and *M. of V.* ii. 9. 43.

35. *Was the hope drunk,* etc. A mixture of metaphors; but the sense is clear: "Were you drunk when you formed your bold plan, and are you now just awake from the debauch, to be crest-fallen, shrinking, mean-spirited?" The *dressed* was apparently suggested by the figure just used by Macbeth. For a similar figure, without the "mixture," see *K. John,* iv. 2. 116.

41. *Wouldst thou have,* etc. Do you desire the crown, yet resolve to live a coward because your daring will not second your desire?

45. *The poor cat,* etc. Johnson quotes the Low Latin form of

the proverb: "Catus amat pisces, sed non vult tingere plantas." In French it is "Le chat aime le poisson, mais il n'aime pas à mouiller ses pattes." Cf. Heywood's *Proverbs*, 1566: "The cate would eate fishe, and would not wet her feete."

47. *Who dares do more is none.* Cf. *M. for M.* ii. 4. 134:—

"Be that you are,
That is, a woman; if you be more, you're none."

Hunter would retain the folio reading ("no more"), and give the line to Lady Macbeth.

What beast, etc. If this enterprise be not the device of a *man*, what *beast* induced *you* to propose it?

48. *Break.* Here followed by *to*, as it would be now, but often in S. by *with*; as in *J. C.* ii. 1. 150, *Hen. VIII.* v. 1. 47, etc.

52. *Adhere.* Cohere, be suitable. Cf. *M. W.* ii. 1. 62 and *T. N.* iii. 4. 86.

53. *That their fitness.* Cf. ii. 2. 61 and iii. 6. 48 below.

59. *We fail.* Mrs. Jameson says: "In her impersonation of the part of Lady Macbeth, Mrs. Siddons adopted successively three different intonations in giving the words *we fail.* At first a quick contemptuous interrogation — '*we fail?*' Afterwards with the note of admiration — '*we fail!*' and an accent of indignant astonishment, laying the principal emphasis on the word *we* — *we* fail! Lastly, she fixed on what I am convinced is the true reading — 'we fail.' with the simple period, modulating her voice to a deep, low, resolute tone, which settled the issue at once — as though she had said, 'if we fail, why then we fail, and all is over.' This is consistent with the dark fatalism of the character and the sense of the line following, and the effect was sublime, almost awful."

Compare what Fletcher (*Studies of Shakespeare*) says: "Her quiet reply, 'We fail,' is every way most characteristic of the speaker — expressing that moral firmness in herself which makes her quite prepared to endure the consequences of failure — and, at the same time, conveying the most decisive rebuke of such moral cowardice

in her husband as can make him recede from a purpose merely on account of the possibility of defeat — a possibility which, up to the very completion of their design, seems never absent from her own mind, though she finds it necessary to banish it from that of her husband."

60. *But screw your courage*, etc. A metaphor from *screwing up* the chords of stringed instruments. Cf. *Cor.* i. 8. 11: "Wrench up thy power to the highest;" and *T. N.* v. 1. 125: —

> "And that I partly know the instrument
> That screws me from my true place in your favour."

64. *Wassail.* Originally, the "toast," or form of words (= be well, a health to you!) in which healths were pledged in drinking; thence a drinking-bout or carousal; and also applied to the spiced ale or wine used on such occasions. Cf. *L. L. L.* v. 2. 318: "At wakes and wassails;" *Ham.* i. 4. 9: "keeps wassail," etc. *Convince* = overcome (Lat. *convincere*); as in iv. 3. 142 below. See also *Oth.* iv. 1. 28.

66. *Shall be a fume.* Cf. *Temp.* v. 1. 67: —

> "The ignorant fumes that mantle
> Their clearer reason."

Receipt. Receptacle; the only instance of this meaning in S. Cf. *Matthew*, ix. 9: "the receipt of custom."

67. *Limbeck.* Alembic; as in *Sonn.* 119. 2. Cf. Milton, *P. L.* iii. 605: "Drain'd through a limbec."

68. *A death.* A kind of death, a sleep like death. Cf. *W. T.* iv. 2. 3.

71. *Spongy.* Drunken. In *M. of V.* i. 2. 108, the guzzling German is compared to a sponge.

72. *Quell.* Murder. *Quell* in Old English = *kill*, which is originally the same word. Cf. Spenser, *F. Q.* ii. 7. 40: —

> "and well could weld [wield]
> That cursed weapon, when his cruell foes he queld."

Man-queller (= manslayer, murderer) occurs in 2 *Hen. IV.* ii. 1. 58. The redoubtable "Jack" was formerly called "the giant-queller," instead of "giant-killer."

73. *Mettle.* In the early eds. no distinction is made between *metal* and *mettle.*

74. *Receiv'd.* Accepted as true, believed. Cf. *M. for M.* i. 3. 16:—

> "For so I have strew'd it in the common ear,
> And so it is receiv'd;"

T. G. of V. v. 4. 78: "And once again I do receive thee honest," etc.

77. *Other.* Otherwise. Cf. v. 4. 8 below.

79. *Bend up.* Strain, like a bow. Cf. *Hen. V.* iii. 1. 16:—

> "Hold hard the breath, and bend up every spirit
> To his full height."

80. *Each corporal agent.* All my bodily powers.

81. *Mock the time.* See on i. 5. 63 above.

SCONE

ACT II

SCENE I.—The old stage-direction says nothing about "a *servant* with a torch," as in many modern eds.; though "a Torch" sometimes means a *torch-bearer*, as "a Trumpet" means a *trumpeter*.

4. *Husbandry.* Thrift, economy. Cf. *Ham.* i. 3. 77: "borrowing dulls the edge of husbandry." S. several times uses *heaven* as plural (= heavenly beings). Cf. *Rich. II.* i. 2. 7:—

> "Put we our quarrel to the will of heaven:
> Who, when they see the hours ripe on earth,
> Will rain hot vengeance on offenders' heads;"

For the metaphor, cf. *M. of V.* v. 1. 220: "these blessed candles of the night;" *R. and J.* iii. 5. 9: "Night's candles are burnt out;" and *Sonn.* 21. 12: "those gold candles fix'd in heaven's air."

5. *Take thee that too.* Probably his shield or targe.

6. *Heavy.* Drowsy, sleepy; as often. Cf. *R. of L.* 121, 163, 1574, *Temp.* i. 2. 189, 194, 198, *M. N. D.* v. 1. 380, etc.

9. *Give me my sword.* He does not recognize Macbeth at first, and does not know whether the late-comer is friend or foe.

14. *Offices.* The servants' quarters. Cf. *Rich. II.* i. 2. 69, etc.

15. *This diamond,* etc. Grant White says that this "shows the result of hasty writing," because Banquo "had been charged to deliver a diamond to Lady Macbeth" and had not done it; but the preceding dialogue shows that he had just received it, and that he supposed Macbeth and his wife had retired for the night.

16. *Shut up.* The expression has been much discussed. It is commonly explained as = "concluded"; but I am inclined to think it means that the king is now shut up in his chamber, having retired with *measureless content,* or satisfaction.

18. *Our will,* etc. Our will had to submit to our deficient means instead of being free to carry out our wishes.

22. *When,* etc. When we can ask you to put an hour at our service.

24. *Kind'st.* Cf. "stern'st" (ii. 2. 4), "near'st" (iii. 1. 117), and "secret'st" (iii. 4. 126) below; all harsh contractions.

25. *If you,* etc. If you adhere to my party whenever it is established.

In Davenant's version of *Macbeth,* this passage reads: —

> "If when the Prophesie begins to look like truth
> You will adhere to me, it shall make honour for you."

28. *Franchis'd.* Free, unstained.

31. *My drink.* This night-cup or posset was a common indulgence of the time. Cf. ii. 2. 6: "I have drugg'd their possets."

33. *Is this a dagger,* etc. "A delusion appearing after the manner of the Highland second sight; more substantial than the 'image of murder' which shakes his soul in i. 4, but not accepted

and believed by him like the apparition of Banquo afterwards" (Moberly).

34. *Toward.* S. used *toward* and *towards* (see line 55 below) interchangeably, or as either suited his ear; at least, both are found in the early eds. Cf. i. 3. 152, i. 4. 27, i. 6. 30, v. 4. 21, etc.

36. *Sensible.* Perceptible, tangible. Cf. *M. of V.* ii. 9. 89: "sensible regreets," etc.

44, 45. *Mine eyes,* etc. Either my eyes are deceived while the other senses are not, or they are more trustworthy than the latter.

46. *Dudgeon.* This undoubtedly means here the handle of a dagger, but its derivation is doubtful. It was some kind of wood used by turners; boxwood, according to several old authorities. Gerard, in his *Herball,* under the article *Box-tree,* says: "The root is likewise yellow, and harder than the timber, but of greater beauty, and more fit for dagger-hafts, boxes, and such like uses. . . . Turners and cutlers, if I mistake not the matter, doe call this wood *dudgeon,* wherewith they make *dudgeon-hafted* daggers."

Gouts. Drops (Fr. *goutte*). S. uses the word (in this sense) only here.

48. *Informs.* Creates forms; or, perhaps, takes form, shapes itself.

49. *The one half world.* Cf. 1 *Hen. IV.* iv. 1. 136: "this one half year."

50. *Abuse.* Deceive; as often. Cf. *Temp.* v. 1. 112: "some enchanted trifle to abuse me;" *Much Ado,* v. 2. 100: "the prince and Claudio mightily abused," etc. In iii. 4. 142, "self-abuse" means self-deception.

52. *Hecate's.* A dissyllable. Cf. *Lear,* i. 1. 112: "The mysteries of Hecate and of night;" *Ham.* iii. 2. 269: "With Hecate's ban thrice blasted, thrice infected." See also iii. 2. 41 and iii. 5. 1 below.

53. *Alarum'd.* The same word as *alarmed.* The derivation (Ital. *all' arme*) may be illustrated by Holland's *Livy,* p. 331: "This sayd, he runs downe with as great a noyse and showting as

he could, crying, *al' arme*, help help citizens, the castle is taken by the enemie, come away to defense."

54. *Whose howl 's his watch.* Who marks the nightwatches by howling.

55. *Strides.* The folios have "sides," which a few editors retain, making it a verb = matches. Cf. *Rich. II.* i. 3. 268: "Every tedious stride I make;" and Harrington's *Ariosto*, 1591: "He takes a long and leisurable stride." The word as then used was not inconsistent with "stealthy pace."

59. *And take*, etc. That is, break the silence that added such a horror to the night as suited well with the deed he was about to perform.

60. *Whiles.* See on i. 5. 5 above.

62. *The bell invites me.* See 32 above.

63. *Knell.* Alluding to the "passing bell" which was formerly tolled when a person was dying.

SCENE II. — The folio has "Scena Secunda" here, but some editors make no change of scene. I adhere to the old division of scenes solely to avoid confusion in referring to this part of the play.

1. *That which hath made them drunk*, etc. Some critics have supposed that the Lady had taken wine to support her courage. But in saying "That which hath made *them* drunk," she implies that she herself was *not* drunk. Is anything more meant than that she had taken her regular night-cup (see on ii. 1. 31 above), and that she felt the slightly stimulating effect of the "posset"? The grooms would not have been "drunk," or stupefied, if their possets had not been drugged.

3. *The fatal bellman*, etc. Cf. Webster's *Duchess of Malfi*, iv. 2: —

> "I am the common bellman,
> That usually is sent to condemn'd persons
> The night before they suffer."

See also *R. of L.* 165: "No noise but owls' and wolves' death-boding cries;" *Rich. III.* iv. 4. 509: "Out on you, owls! nothing but songs of death," etc.

5. *Grooms.* Originally, servants of any kind.

6. *Possets.* See on ii. 1. 31 above. Randle Holmes (*Academy of Armourie*, 1688) says: "Posset is hot milk poured on ale or sack, having sugar, grated bisket, and eggs, with other ingredients, boiled in it, which goes all to a curd." This explains why the posset is often spoken of as "eaten." Cf. *M. W.* v. 5. 180: "Thou shalt eat a posset to-night at my house." S. uses *posset* as a verb in *Ham.* i. 5. 68:—

> "And with a sudden vigour it doth posset
> And curd, like eager droppings into milk,
> The thin and wholesome blood."

7. *That.* So that. See on i. 3. 57 above, and cf. line 23 below.

8. *Who 's there? what, ho!* Macbeth fancies that he hears some noise (see line 14), and in his nervous excitement he rushes to the *balcony*, and calls beneath, "Who 's there?" In his agony, however, he waits for no answer, but hurries back into the chamber to execute the murder.

11. *Confounds.* Ruins, destroys; the most common meaning of the word in S. Cf. iv. 1. 54 and iv. 3. 99 below. See also *M. of V.* iii. 2. 78, *Rich. II.* iii. 4. 60, etc.

20. *Sorry.* Sad. Cf. Spenser, *F. Q.* v. 1, 14:—

> "To whom as they approched, they espide
> A sorie sight as ever seene with eye,
> An headlesse Ladie lying him beside
> In her own blood all wallow'd woefully."

24. *Address'd them.* "Made themselves ready" (Schmidt). Cf *M. W.* iii. 5. 135, *M. of V.* ii. 9. 19, etc.

27. *As they had seen me*, etc. See on i. 4. 11 above.

Hangman. Executioner. Cf. *M. of V.* iv. 1. 125: "the hang-

man's axe." It is applied jocosely to Cupid in *Much Ado*, iii. 2. 11: "the little hangman dare not shoot at him."

28. *Listening.* Used transitively, as in *Much Ado*, iii. 1. 12, *J. C.* iv. 1. 41, and *Rich. II.* ii. 1. 9.

33. *Thought.* That is, thought of.

34. *So.* If we so think of them.

35–40. We follow Johnson and most of the recent editors in limiting what the "voice" says to "Sleep no more! Macbeth does murther sleep!" The earlier editors generally, except Johnson, make the "voice" continue to "feast"; but all from "the innocent sleep" is evidently his own conscience-stricken reflections on the imaginary utterances.

37. *Sleave.* Coarse, soft, unwrought silk. Cf. Florio, *Ital. Dict.*, 1598: "*Sfilazza.*. Any kind of ravelled stuffe, or sleave silk;" also "*Capitone*, a kind of coarse silk, called sleave silke." Cf. *T. and C.* v. 1. 35: "Thou idle immaterial skein of sleave-silk." See also Drayton, *Quest of Cynthia*: —

> "The bank, with daffidillies dight,
> With grass, like sleave, was matted."

40. *Nourisher.* Cf. Chaucer, *C. T.* 10661: "The norice of digestion, the sleep." Rushton (quoted by Furness) cites Ovid, *Met.* xi. 623: —

> "Somne, quies rerum, placidissime Somne deorum,
> Pax animi, quem cura fugit, qui corda diurnis
> Fessa ministeriis mulces, reparasque labori."

Cf. Golding's quaint translation (1587): —

> "O sleepe, quoth she, the rest of things, O gentlest of the goddes
> Sweet sleepe, the peace of mind, with whom crookt care is aye at odds;
> Which cherishest men's weary limbs appall'd with toyling sore,
> And makest them as fresh to worke, and lustie as before."

46. *Brainsickly.* Madly; the only instance of the adverb in S. The adjective *brainsick* occurs six times. On *get some water*, etc., cf. v. 1. 66.

55. *A painted devil.* Cf. Webster, *White Devil:* "Terrify babes, my lord, with painted devils."

56. *I'll gild,* etc. Though there is no real resemblance between the colour of blood and that of gold, to *gild with blood* was an expression not uncommon in the 16th century. Gold was popularly and very generally styled *red,* as it still is in poetry sometimes. So we have "golden blood," ii. 3. 97 below. Cf. *K. John,* ii. 1. 316: "all gilt with Frenchmen's blood." For the quibble on *gilt* and *guilt,* cf. 2 *Hen. IV.* iv. 5. 129 and *Hen. V.* ii. chorus, 26. See also Middleton, *A Mad World:* "Though guilt condemns, 't is gilt must make us glad;" Marlowe, *Hero and Leander:*—

> "That, this word gilt including double sense,
> The double guilt of his incontinence
> Might be express'd," etc.

57. *That knocking.* Macduff and Lennox are knocking at the south gate, as the next scene shows.

On the dramatic purpose of this knocking, De Quincey remarks: "The murderers, and the murder, must be insulated — cut off by an immeasurable gulf from the ordinary tide and succession of human affairs — locked up and sequestered in some deep recess; we must be made sensible that the world of ordinary life is suddenly arrested — laid asleep — tranced — racked into a dread armistice; time must be annihilated; relation to things without abolished; and all must pass self-withdrawn into a deep syncope and suspension of earthly passion. Hence it is that when the deed is done, when the work of darkness is perfect, then the world of darkness passes away like a pageantry in the clouds: the knocking at the gate is heard; and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning to beat again; and the reëstablishment of the goings-on of the world in which we live first makes us profoundly sensible of the awful parenthesis that had suspended them."

62. *The multitudinous seas.* As admirably descriptive as

Homer's πολυφλοίσβοιο θαλάσσης. One can almost hear in it the sound of the sea with its numberless waves.

Incarnadine. Used as adjective and noun before the time of S., but as a verb first by him. Carew uses the verb in his *Obsequies to the Lady Anne Hay*, 1639 ("Incarnadine Thy rosy cheek"), but he probably borrowed it from S.

63. *Making*, etc. The folio has "Making the Greene one, Red," and some of the earlier editors follow that pointing; but of course Macbeth dwells upon the conversion of the *universal green* into *one pervading red.* Cf. *Ham.* ii. 2. 479: "Now is he total gules;" and Milton, *Comus*, 133: "And makes one blot of all the air."

65. *A heart so white.* Cf. Marlowe, *Lust's Dominion* (written before 1593): "Your cheeks are black, let not your soul look white."

68. *Your constancy*, etc. Your firmness has forsaken you. Cf. *A. W.* ii. 1. 87, *J. C.* ii. 1. 299, etc.

70. *Nightgown.* A dressing-gown. Cf. v. i. 6 below. See also *Much Ado*, iii. 4. 18, *Oth.* iv. 3. 34, and stage-direction in *J. C.* ii. 2. In Macbeth's time, and for centuries later, it was customary for both sexes to sleep without any other covering than that belonging to the bed.

72. *Poorly.* Without spirit, dejectedly. Cf. *Rich. II.* iii. 3. 128: "To look so poorly and to speak so fair." Cf. *poor* in *R. of L.* 710.

74. *Wake Duncan with thy knocking!* An apostrophe to the person knocking; not to Duncan, as some would make it.

SCENE III. — The Porter's part in this scene has been the subject of much discussion. Coleridge says of it: "This low soliloquy of the Porter and his few speeches afterwards I believe to have been written for the mob by some other hand, perhaps with Shakespeare's consent; and that finding it take, he with the remaining ink of a pen otherwise employed just interpolated the words: —

"'I 'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire.'

Of the rest not one syllable has the ever-present being of Shakespeare."

Mr. J. W. Hales, in a paper read before the New Shakspere Society, May 22, 1874 (see the *Transactions*, 1874, p. 255 fol.), takes the ground: —

"(i.) That a Porter's speech is an integral part of the play.
(ii.) That it is necessary as a relief to the surrounding horror.
(iii.) That it is necessary according to the law of contrast elsewhere obeyed.
(iv.) That the speech we have is dramatically relevant.
(v.) That its style and language are Shakespearian."

After the reading of this paper Mr. Tom Taylor remarked: "The reasons set forth by Mr. Hales appear to me so consonant with what we know of Shakespeare, the general character of his plays, his language, and the relation of serious and comic in his treatment of dramatic subjects, that to me they carry absolute conviction that the Porter's speech is an integral part of the play."

Dr. Furnivall says that he asked Dr. George Macdonald what he thought of the Porter's speech, and the reply was: "Look at the grim humour of it. I believe it 's genuine." He put the same question to the poet Browning, who answered: "Certainly the speech is full of humour; and as certainly the humour and the words are Shakespeare's. I cannot understand Coleridge's objection to it. As to Lamb, I 've no doubt that he held the speech genuine, for he said that, on his pointing out to his friend Munden the quality of the Porter's speech, Munden was duly struck by it, and expressed his regret at never having played the part." At the meeting of the New Shakspere Society, June 26, 1874, Dr. Furnivall stated that Mr. Hales's conclusions had been accepted by every critic in England whose opinion he had asked; among them Mr. Tennyson, Mr. J. Spedding, Mr. A. J. Ellis, Professor Dowden, and Professor H. Morley.

2. *Porter of hell-gate.* Cf. *Oth.* iv. 2. 90: —

"You, mistress,
That have the office opposite to St. Peter,
And keep the gate of hell."

Old. A "colloquial intensive" used several times by S.; as in *M. of V.* iv. 2. 16, 2 *Hen. IV.* ii. 4. 21, *M. W.* i. 4. 5, *Much Ado*, v. 2. 98. Mr. J. R. Wise (*Shakespeare: His Birthplace*, etc.) says: "Whenever there has been an unusual disturbance or ado . . . the lower orders round Stratford-on-Avon invariably characterize it by the phrase, 'There has been *old* work to-day.'" Cf. the modern slang expression, "a high old time."

4. *A farmer*, etc. Malone quotes Hall, *Satires*, iv. 6:—

"Ech Muck-worme will be rich with lawlesse gaine,
Altho he smother vp mowes of seuen yeares graine,
And hang'd himself when corne grows cheap again."

This helps to fix the date of the play in 1606; for the price of wheat in that year was lower than it was for thirteen years afterwards, and barley and malt were considerably cheaper than in the next two years.

6. *Come in time.* That is, you 've come in time; probably alluding to his suicide. *Napkins* = handkerchiefs. Cf. *L. C.* 15: "Oft did she heave her napkin to her eyne;" also *Oth.* iii. 3. 287, 290, 321, etc. *Enow* is the plural of *enough*. Cf. *M. of V.* iii. 5. 24: "Christians enow." See also *Id.* iv. 1. 29, *Hen. V.* iv. 1. 240, etc.

15. *A French hose.* Cf. *The Black Year*, by Anthony Nixon, 1606: "Gentlemen this year shall be much wronged by their taylors, for their consciences are now much larger than ever they were, for where [whereas] they were wont to steale but half a yeard of brood cloth in making up a payre of breeches, now they do largely nicke their customers in the lace too," etc. In *M. of V.* i. 2. 80 there is another reference to the large "round hose" borrowed from France. Cf. also *Hen. V.* iii. 7. 56.

16. *Roast your goose.* Playing upon the two meanings of *goose*.

17. *At quiet.* Dr. Furnivall remarks that, "as S. uses both '*in*

rest' and '*at* rest,' there is nothing strange in his using both '*in* quiet' and '*at* quiet.'" Cf. *Judges*, xviii. 27.

20. *The primrose way*, etc. Cf. *Ham.* i. 3. 50: "the primrose path of dalliance;" and *A. W.* iv. 5. 56: "the flowery way that leads to the broad gate and the great fire."

25. *The second cock.* The time meant is shown by *R. and J.* iv. 4. 3: "The second cock hath crow'd, . . . 't is three o'clock." Cf. *Lear*, iii. 4. 121 and *M. N. D.* ii. 1. 267.

30. *Timely.* S. often uses adjectives ending in *-ly* as adverbs. Cf. *unmannerly* in 101 below, etc. We have *timely* as an adjective in iii. 3. 7.

34. *Physics.* Cures. Cf. *Cymb.* iii. 2. 34: "For it doth physic love." See also *W. T.* i. 1. 43 and *Temp.* iii. 1. 1.

35. *So bold to call.* Cf. *M. of V.* iii. 3. 10: "So fond to come abroad," etc.

36. *Limited.* Appointed. Cf. *M. for M.* iv. 2. 176: "having the hour limited;" *K. John*, v. 2. 123: "warrant limited," etc.

42. *Combustion.* Used by S. only here and in *Hen. VIII.* v. 4. 51; in both instances figuratively. *Combustious* occurs in *V. and A.* 1162: "As dry combustious matter is to fire."

43. *Obscure.* Accent on the first syllable, as in *Rich. II.* iii. 3. 154, etc. Dissyllabic adjectives and participles are often thus accented when coming before a noun, but on the final syllable when in the predicate. The *obscure bird* is "the nightly owl" (*T. A.* ii. 3. 97). See on ii. 2. 3 above.

45. Cf. *Cor.* i. 4. 61: —

> "Thou madest thine enemies shake, as if the world
> Were feverous and did tremble."

The reference is to an ague, or "shaking fever," as it is called in *K. John*, ii. 1. 228.

48. *Tongue nor heart*, etc. Cf. i. 3. 60 above. On the use of the negatives, cf. *Sonn.* 86. 9: "He *nor* that affable familiar ghost . . *cannot* boast."

50. *Confusion.* Destruction. Cf. iii. 5. 29 below; also *K. John*, iv. 3. 153.

51. *Hath broke ope*, etc. This has been called "a confusion of metaphors," but it is not really such. The *temple* is the body (cf. 2 *Corinthians*, vi. 16), and *the life of the building* has been stolen from it by the murderer.

56. *Gorgon.* For the allusion to the Gorgon's head, cf. *T. and C.* v. 10. 18: —

> "Go into Troy and say there Hector's dead;
> There is a word will Priam turn to stone."

60. *Death's counterfeit.* Cf. *R. of L.* 402: "the map of death" (that is, sleep); and *M. N. D.* iii. 2. 364: "death-counterfeiting sleep."

62. *The great doom's image.* An image of the Last Judgment. Cf. *Lear*, v. 3. 264.

64. *Countenance.* Be in keeping with.

66. *Parley.* Cf. *parle* in *Rich. II.* i. 1. 192 and 3 *Hen. VI.* v. 1. 16.

75. *Had I but died*, etc. Cf. *W. T.* iv. 4. 472: —

> "If I might die within this hour, I have liv'd
> To die when I desire."

77. *Mortality.* Human life. Cf. *R. of L.* 403: "life's mortality;" *K. John*, v. 7. 5: "the ending of mortality;" *M. for M.* iii. 2. 196: "No might nor greatness in mortality," etc.

78. *Is dead.* The singular verb with two singular nominatives is not rare in S. *Lees* in the next line seems to be treated as virtually singular.

86. *Badg'd.* Not elsewhere used as a verb by S. Cf. the noun in 2 *Hen. VI.* iii. 2. 200: "Murder's crimson badge."

95. *Expedition.* Haste. Cf. *T. G. of V.* i. 3. 37: "the speediest expedition," etc.

96. *Outrun.* These past indicative forms in *u* are common in S.

97. *Lac'd.* To *lace* was "to adorn with a texture sewed on."

S. uses it literally in *Much Ado*, iii. 4. 20: "cloth o' gold, and cuts, and laced with silver;" and figuratively, as here, in *R. and J.* iii. 5. 8:—

"What envious streaks
Do lace the severing clouds in yonder east!"

and *Cymb.* ii. 2. 22:—

"White and azure lac'd
With blue of heaven's own tinct."

See also *Sonn.* 67. 4. For *golden blood*, see on ii. 2. 56 above.

98. *A breach in nature.* Steevens cites Sidney, *Arcadia:* "battering down the wals of their armour, making breaches almost in every place, for troupes of wounds to enter;" and *A Herring's Tayle*, 1598: "A batter'd breach where troopes of wounds may enter in."

101. *Breech'd with gore.* Covered with blood as with a garment. Corruption of the text has been suspected, and various emendations have been proposed.

103. *Make's.* The abbreviation *'s* for *his* (also for *us*) was common even in serious style.

104. T. Whately (*Remarks on Characters of S.*) says: "On Lady Macbeth's seeming to faint while Banquo and Macduff are solicitous about her, Macbeth, by his unconcern, betrays a consciousness that the fainting is feigned." Fletcher (*Studies of S.*), referring to this theory that the fainting is feigned, remarks: "We believe, however, that the reader will bear in mind the burst of anguish which had been forced from her by Macbeth's very first ruminations upon his act: 'These deeds must not be thought After these ways; *so, it will make us mad.*' Remembering this, he will see what a dreadful accumulation of suffering is inflicted upon her by her husband's own lips [ii. 3. 93–98], painting in stronger, blacker colours than ever the guilty horror of their common deed."

105. *Argument.* Theme, subject. Cf. *Sonn.* 76. 10: "And you and love are still my argument," etc. See also Milton, *P. L.* i. 24: "the highth of this great argument."

107. *Hid in an auger-hole.* Concealed in obscure places. Cf. *Cor.* iv. 6. 87 : "Confin'd Into an auger's bore."

109. *Nor our strong sorrow,* etc. Cf. iv. 3. 209, and 3 *Hen. VI.* iii. 3. 22 : "And give my tongue-tied sorrows leave to speak."

111. *When we have,* etc. When we have clothed ourselves and no longer suffer with cold. The Porter had observed that the place was "too cold for hell."

116. *Pretence.* Intention, purpose. Cf. *W. T.* iii. 2. 18, *Cor.* i. 2. 20, etc. In ii. 4. 24 below we have *pretend* = intend, design.

118. *Put on manly readiness.* That is, dress ourselves. So *ready* = dressed. Cf. *Cymb.* ii. 3. 86 : —

> "*Cloten.* Your lady's person; is she ready?
> *Lady.* Ay,
> To keep her chamber;"

and the stage direction in 1 *Hen. VI.* ii. 1. 38: "The French leap ever the walls in their shirts. Enter, several ways, the Bastard of Orleans, Alençon, and Reignier, half ready and half unready."

122. *Easy.* Easily; the adjective used adverbially, as often.

125. *There 's.* The singular verb is often used before a plural subject. Cf. *Cymb.* iv. 2. 371 : "There is no more such masters," etc. *Near = nearer;* as in *Rich. II.* iii. 2. 64: "Nor near nor farther off," etc.

127. *Hath not yet lighted.* Has not yet spent its force.

129. *Dainty of.* Particular about. Cf. *T. and C.* i. 3. 145 : "grows dainty of his worth."

130. *There 's warrant,* etc. Cf. *A. W.* ii. 1. 33 : —

> "*Bertram.* I 'll steal away.
> *First Lord.* There 's honour in that theft."

SCENE IV. — 4. *Trifled.* Made trivial. In Elizabethan writers intransitive verbs are often made transitive.

Knowings. Experiences. Cf. *Cymb.* i. 4. 30 and ii. 3. 102; but the plural is used by S. only here.

6. *Threaten his bloody stage.* "Frown upon the earth where such horrors are enacted" (Moberly).

7. *Strangles the travelling lamp.* Cf. the description of the sun in 1 *Hen. IV.* i. 2. 226 : —

> — "breaking through the foul and ugly mists
> Of vapours, that did seem to strangle him."

The folio has here "the trauailing Lampe." In the time of S. the present distinction between *travel* and *travail* was not recognized, the forms being used indiscriminately without regard to the meaning.

8. *Is 't night's predominance,* etc. "Is it that night is aggressive, or that the day is ashamed to appear?" *Predominant* and *predominance* were astrological terms. Cf. *Lear,* i. 2. 134: "Knaves, thieves, and treachers by spherical predominance;" *A. W.* i. 1. 211 : —

"*Helena.* The wars have so kept you under that you must needs have been born under Mars.

Parolles. When he was predominant?"

See also *W. T.* i. 2. 202.

10. On the description of prodigies that follows, cf. extract from Holinshed, p. 163 above.

12. *Towering* and *place* are terms of falconry. Donne in one of his poems says of a hawk: "Which when herself she lessens in the aire, You then first say that high enough she towers." *Place* = pitch, the highest flight of the hawk. For *pitch,* cf. *Rich. II.* i. 1. 109: "How high a pitch his resolution soars!" See also 1 *Hen. VI.* ii. 4. 11 and *J. C.* i. 1. 78.

13. *Mousing.* "A very effective epithet, as contrasting the falcon, in her pride of place, with a bird that is accustomed to seek its prey on the ground" (Talbot).

14. *Horses.* A monosyllable here. Cf. *sense* in v. 1. 27 below,

and in *Sonn.* 112. 10. In *A. and C.* iii. 7. 7 we have "horse" = "horses"; and in *K. John*, ii. 1. 289, "horse back" for "horse's back."

15. *Minions.* Darlings. See on i. 2. 19 above.

17. *As.* As if. See on i. 4. 11 and ii. 2. 27.

18. *Eat.* Changed by many critics to *ate*, which is nowhere found in the early copies. The present is there more frequently printed "eate." For the participle S. uses both *eat* (as in *L. L. L.* iv. 2. 26, *Rich. II.* v. 5. 85, etc.) and *eaten* (see i. 3. 84 and iv. 1. 64 in the present play).

24. *Pretend.* See on ii. 3. 116 above.

28. *Ravin up.* Devour ravenously. Cf. *M. for M.* i. 2. 133: "Like rats that ravin down their proper bane." In iv. 1. 24 below we have "ravin'd" = ravenous. Cf. *A. W.* iii. 2. 120: "the ravin lion."

29. *Like.* Likely; as often in S. Cf. *M. of V.* ii. 7. 49: "Is 't like that lead contains her?"

31. *Scone.* Of this ancient town, which was situated about two miles and a half from Perth, few memorials now remain. Of Scone Abbey, founded by Alexander I. in 1107, in which the Scottish kings from that date down to the time of James II. were crowned, nothing is left but part of an aisle now used as a mausoleum by the Earl of Mansfield, on whose estate it stands. The old market-cross of Scone also remains in the pleasure-grounds of Scone Palace, as the seat of the earl is called. At the north side of the mansion is a tumulus, known as the Moat Hill, said to have been composed of earth from the estates of those who here attended on the kings.

The famous "stone of Scone," which served for many ages as the seat on which the kings were crowned, now forms part of the English coronation-chair (see cut on p. 271). The connection that the stone is supposed to have with the destinies of the Scots is commemorated in ancient verse,[1] which has been thus rendered: —

[1] "Ni fallat fatum, Scoti quocumque locatum
Invenient lapidem regnare tenentur ibidem."

"Unless the Fates are faithless grown,
And prophet's voice be vain,
Where'er is found this sacred stone,
The Scottish race shall reign."

According to national tradition, this stone was the pillow of Jacob at Bethel, and long served for the coronation-seat of the kings of Ireland. It is said to have been brought from Ireland to Iona by Fergus, the son of Erc, then to have been deposited in Dunstaffnage Castle (still standing near Oban), and to have been transported thence to Scone by Kenneth II. in the year 842. Its history from that date is well authenticated, but the rest is of course more or less mythical.

33. *Colme-kill.* "The cell (or chapel) of Columba," now known as Icolmkill, or Iona, a barren islet, about eight miles south of Staffa. Here St. Columba, an Irish Christian preacher, founded a monastery in A.D. 563, and here he died about A.D. 597, or at the time when Augustine landed in Kent to convert the English. From this monastery in Iona Christianity and civilization spread, not only through Scotland, but even to the Orkneys and Iceland. Hence the island came to be considered holy ground, and there was a traditionary belief that it was to be specially favoured at the dissolution of the world. According to the ancient prophecy,

"Seven years before that awful day
When time shall be no more,
A watery deluge shall o'ersweep
Hibernia's mossy shore;
The green-clad Isla, too, shall sink,
While with the great and good,
Columba's happier isle shall rear
Her towers above the flood."

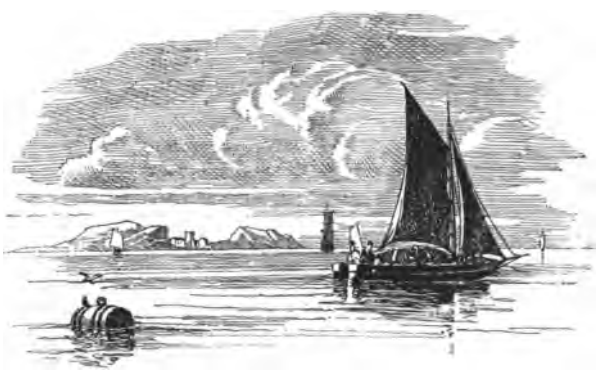
It is not to be wondered at that monarchs desired to be buried in this sacred spot, and that thus it became the cemetery where, as Collins has sung,

"The mighty kings of three fair realms are laid" —

Scotland, Ireland, and Norway. No trace of their tombs now remains, the oldest monuments left on the island being those of Irish ecclesiastics of the 12th century. Besides these there are the ruins of a chapel (of the 11th century), of a nunnery (founded about 1180), and of the cathedral church of St. Mary, built early in the 13th century. Of the three hundred and fifty sculptured stone crosses which formerly adorned the island, only two are still standing. All the others were thrown into the sea, about the year 1560, by order of the anti-Popish Synod of Argyll.

36. *Thither.* That is, to Scone.

40. *Benison.* Cf. *Lear*, i. 1. 268: "our grace, our love, our benison;" *Id.* iv. 6. 229: "The bounty and the benison of heaven."



ST. COLME'S INCH

ACT III

SCENE I. — 7. *Shine.* "Appear with all the *lustre of conspicuous truth*" (Johnson).

10. *Hush, no more.* "These words are in perfect moral keeping with Banquo's previous resolute fightings against evil suggestions" (Clarke). *Sennet* (also written *sennit, senet, synnet, cynet, signet,* and *sygnate*) occurs often in the old stage-directions, and seems to indicate a particular set of notes on the trumpet, or cornet, different from a flourish.

13. *All-thing.* Every way. Cf. the adverbial use of *nothing* and *something.*

14. *Solemn.* Ceremonious, formal. Cf. *T. A.* v. 2. 115: "solemn feast" (also in *A. W.* ii. 3. 187); *T. of S.* iii. 2. 103: "our solemn festival," etc.

16. *Command upon me.* "Command upon" is not found elsewhere in S., but in *Per.* iii. 1. 3 we have the *noun* similarly used: —

> "and thou, that hast
> Upon the winds command, bind them in brass."

The which. Not unfrequent in S. Cf. v. 8. 41 below.

21. *Still.* Always, ever; as very often in S. Cf. *M. of V.* i. 1. 17, 136, *Temp.* i. 2. 229, *Rich. II.* ii. 1. 22, etc. *Grave* = weighty, of importance; as in *Rich. III.* ii. 3. 20: "politic grave counsel." *Prosperous* = to our advantage.

25. *Go not my horse,* etc. Cf. *Rich. II.* ii. 1. 300: "Hold out my horse, and I will first be there." *The better* = better than usual, or than I expect he will.

29. *Are bestow'd.* Have betaken themselves. Cf. iii. 6. 24 below; also *Ham.* iii. 1. 33, 44, *Hen. V.* iv. 3. 68, etc.

33. *Therewithal,* etc. That is, we shall have other state matters to discuss along with it. Cf. *Hen. V.* i. 1. 45: "any cause of policy."

38. *Commend.* See on i. 7. 11 above.

42. *The sweeter welcome.* It is doubtful whether *welcome* is a noun or an adjective. In the latter case, *sweeter* is used adverbially. S. uses both *ourself* and *ourselves* in this "regal" sense. Cf.

Rich. II. i. 1. 16: "ourselves will hear;" *Id.* i. 4. 42: "We will ourself in person," etc.

43. *While then.* Till then. *While* and *whiles* are occasionally so used. Cf. *T. N.* iv. 3. 28:—

> "He shall conceal it
> Whiles you are willing it shall come to note."

See also *Rich. II.* i. 3. 22.

God be with you is metrically = "God b' wi' you." Our *good-by* (cf. the Fr. *adieu*) is a contraction of this contraction.

48. *But to be safely thus.* We must assume "is *something*" in antithesis to "is nothing."

50. *Would be fear'd.* Is to be feared, should be feared.

51. *To.* In addition to. Cf. i. 6. 19.

55. *My Genius,* etc. Cf. *A. and C.* ii. 3. 19:—

> "Thy demon, that 's thy spirit which keeps thee, is
> Noble, courageous, high, unmatchable,
> Where Cæsar's is not; but near him thy angel
> Becomes a fear, as being o'erpower'd."

This is from North's *Plutarch:* "For thy demon, said he (that is to say, the good angel and spirit that keepeth thee), is afraid of his; and being courageous and high when he is alone, becometh fearful and timorous when he cometh near unto the other."

62. *With.* By; as *with* is often used with the *agent* or the *cause.*

64. *Fil'd.* Defiled; but not that word contracted. It is used in prose: as in Holland's *Pliny,* xiv. 19: "If the grapes have been filed by any ordure or dung falne from above thereupon."

66. *Vessel.* Often used figuratively by S. Cf. 2 *Hen. IV.* iv. 4. 44, *J. C.* v. 5. 13, *W. T.* iii. 3. 21, etc.

67. *Eternal jewel.* Immortal soul. Cf. *Rich. II.* i. 1. 180:—

> "A jewel in a ten-times-barr'd-up chest
> Is a bold spirit in a loyal breast."

For the use of *eternal,* cf. *K. John,* iii. 4. 18: "the eternal spirit."

70. *The list.* Elsewhere S. has *lists* in this sense. Cf. *Rich. II.* i. 2. 52, *Id.* i. 3. 32, 38, 43, 1 *Hen. VI.* v. 5. 32, etc. He has *list* several times in the more general sense of boundary, limit; as in *A. W.* ii. 1. 33, 1 *Hen. IV.* iv. 1. 51, *Ham.* iv. 5. 99, etc.

71. *Champion me to the utterance.* Fight with me *à outrance;* often incorrectly printed *à l'outrance,* as in the quotation that follows: "A challenge, or a combat *à l'outrance,* to extremity, was a fixed term in the law of arms, used when the combatants engaged with an *odium internecinum,* an intention to destroy each other, in opposition to trials of skill at festivals, or on other occasions, where the contest was only for reputation or a prize" (Johnson). Cf. *Cymb.* iii. 1. 73: "Behoves me keep at utterance" (that is, defend to the uttermost).

79. *Pass'd in probation with you.* Spent in proving to you. For *probation* = proof, cf. *Oth.* iii. 3. 365, *M. for M.* v. 1. 156, *Cymb.* v. 5. 362, etc.

80. *Borne in hand.* Kept in expectation, flattered with false hopes. Cf. *T. of S.* iv. 2. 3, *Cymb.* v. 5. 43, *Ham.* ii. 2. 67, etc. In 1572, an act was passed against "such as practise abused sciences, whereby they bear the people in hand that they can tell their destinies," etc.

82. *To a notion craz'd.* Even to the most feeble apprehension. Cf. *Lear,* i. 4. 248: "His notion weakens;" *Cor.* v. 6. 107: "his own notion," etc.

87. *Gospell'd.* Governed by gospel precepts. See *Matthew,* v. 44.

88. *To pray. As* to pray. See on ii. 3. 35 above.

91. *Ay, in the catalogue,* etc. Yes, in a mere list of men as male human beings you would be reckoned, just as the meanest cur is counted among dogs.

93. *Shoughs.* An obsolete spelling of *shocks,* or rough-coated dogs. *Water-rugs* were "a kind of poodle," and "*demi-wolves,* a cross between dogs and wolves, like the Latin *lycisci.*" *Clept* is the participle from *clepe,* to call. Cf. *Ham.* i. 4. 19: "They clepe us drunkards;" *L. L. L.* v. 1. 23: "he clepeth a calf cauf;" *V. and A.*

995: "She clepes him king of graves," etc. *Yclept* is the same participle with the old English prefix. S. uses it in *L. L. L.* i. 1. 42 and v. 2. 602.

94. *The valued file.* The classification according to value or quality, as distinguished from the "catalogue," or "the bill that writes them all alike." Schmidt makes *valued* an adjective; some take it to be the passive participle used in an active sense (= valuing).

96. *Housekeeper.* Watch-dog. In Topsell's *Hist. of Beasts* (1658) the "housekeeper" is enumerated among dogs.

98. *Clos'd.* Enclosed. Cf. *R. and J.* i. 4. 110: "a despised life clos'd in my breast."

99. *Addition.* See on i. 3. 106. *From* = apart from; as often.

105. *Grapples.* On the metaphor, cf. *Ham.* i. 3. 63: "Grapple them to thy soul with hoops of steel." See also *Hen. V.* iii. prol. 18.

111. *Tugg'd with fortune.* Pulled about in wrestling with fortune. Cf. *W. T.* iv. 4. 508: "Let myself and fortune Tug for the time to come." See also *K. John*, iv. 3. 146, *2 Hen. VI.* iii. 2. 173, etc.

113. *On 't.* Of it. Cf. line 130 below, and see on i. 3. 84 above.

115. *Distance.* Alienation. It was a fencing term, denoting the space between antagonists. Cf. *M. W.* ii. 1. 233: "In these times, you stand on distance, your passadoes, stoccadoes, and I know not what;" *Id.* ii. 3. 27: "thy punts, thy stock, thy reverse, thy distance," etc. See also *A. W.* v. 3. 212, *R. and J.* ii. 4. 22, etc.

117. *My near'st of life.* My inmost life. See on ii. 1. 24: "kind'st leisure."

119. *Bid my will avouch it.* Let my will answer for it, own it as an arbitrary act. Cf. *M. N. D.* i. 1. 106, *Hen. V.* v. 1. 77, etc.

120. *For.* Because of, for the sake of.

121. *Loves.* The plural is used because the *love* of several persons is referred to. This use of the plural with abstract nouns is very common in S. Cf. *Rich. II.* iv. 1. 314: "your sights;" *Id.* v. 2. 38: "our calm contents," etc. See also v. 8. 61 below.

122. *Who.* Often used for *whom*. Cf. iii. 4. 42 and iv 3. 171 below.

128. *Advise.* Instruct. Cf. *Lear*, i. 3. 23, *Hen. VIII.* i. 2. 107, etc.

129. *The perfect spy o' the time.* The precise time when you may look for him. Various emendations have been suggested. Mr. F. A. Marshall ("Henry Irving" ed.) reads and points thus: "Acquaint you, with a perfect spy, o' the time;" taking *with* as = *by*, and *spy* as referring to the 3d Murderer, whom he intends to send. He quotes iii. 3. 2–4 in support of this view.

130. *On 't.* Of the time; or, perhaps, of the deed.

131. *Something from.* At some distance away from. *Always thought*, etc. = it being kept in mind that I must be free from suspicion.

133. *Rubs.* Hindrances, impediments; a term in bowling. See *Rich. II.* iii. 4. 4, *Hen. V.* ii. 2. 188, v. 2. 53, *Cor.* iii. 1. 60, etc.

136. *Embrace.* Undergo, suffer. Cf. *T. G. of V.* v. 4. 126: "Thurio, give back, or else embrace thy death."

137. *Resolve yourselves.* Come to a determination, make up your minds. Cf. *A. and C.* iii. 11. 9, 3 *Hen. VI.* i. 1. 49, *W. T.* v. 3. 86, etc.

140. *It is concluded.* It is settled. Hunter remarks that such negotiations with assassins were not uncommon in the age of Elizabeth. An instance had recently occurred in the neighbourhood of Stratford. Lodowick Grevile, who dwelt at Sesoncote, in Gloucestershire, and at Milcote, in Warwickshire, coveting the estate of one Webb, his tenant, plotted to murder him and get the estate by a forged will. This was successfully accomplished by the aid of two servants whom Grevile engaged to do the deed. Fearing detection, one of the assassins afterwards murdered his comrade. The body was found, and the investigation led to the arrest and conviction of Grevile and his servant, the surviving murderer. Grevile stood mute, and was pressed to death on November 14, 1589. The circumstance must have been well known to S., as the Greviles were at this time patrons of the living of Stratford.

SCENE II. — 5. *Content.* Satisfaction. Clarke remarks: "This brief soliloquy allows us to see the deep-seated misery of the murderess, the profound melancholy in which she is secretly steeped; while on the instant that she sees her husband she can rally her forces, assume exterior fortitude, and resume her accustomed hardness of manner, with which to stimulate him by remonstrance almost amounting to reproach."

9. *Sorriest.* See on ii. 2. 20 above.

10. *Using.* Cherishing. S. joins *use* with a great variety of nouns.

11. *Without all remedy.* Beyond all remedy; or *all* = any, as in *Hen. VIII.* iv. 1. 113: "without all doubt;" *Sonn.* 74. 2: "without all bail."

13. *Scotch'd.* Wounded. Cf. *Cor.* iv. 5. 198: "he scotched him and notched him," etc.

16. *Frame of things.* Cf. *Ham.* ii. 2. 310: "This goodly frame, the earth." *Both the worlds* = heaven and earth. Cf. *Ham.* iv. 5. 134, where it means "this world and the next."

20. *To gain our peace.* The later folios have "our place," which is adopted by some editors; but "the repetition of the word *peace* seems very much in S.'s manner; and . . . there is something much higher in the sentiment conveyed by the original word than in that of *place*. In the very contemplation of the murder of Banquo, Macbeth is vainly seeking for peace. Banquo is the object that makes him eat his meal in fear and sleep in terrible dreams" (Knight).

21. *On the torture,* etc. "To lie upon the rack of our own thoughts, in a frenzy of restlessness." *Ecstasy* in S. means "any state of being beside one's self." Cf. iv. 3. 170 below. See also *Temp.* iii. 3. 108, *Much Ado,* ii. 3. 157, etc.

23. *Life's fitful fever.* Cf. *M. for M.* iii. 1. 75: "a feverous life."

27. *Gentle my lord.* Like "Gracious my lord" (v. 5. 30 below), "Good my lord," etc. *Sleek* is not used elsewhere as a verb by S. Cf. Milton, *Comus,* 882: "Sleeking her soft alluring locks."

30. *Let your remembrance*, etc. "Take care to do all honour to Banquo by looks and words of the deepest respect; though our royalty will never be safe, so long as it is necessary to keep our honours bright by steeping them in flattery" (Moberly). *Remembrance* is here a quadrisyllable; as in *W. T.* iv. 4. 76.

34. *Visards.* Masks. Cf. *M. W.* iv. 4. 70, *L. L. L.* v. 2. 242, 246, 271, 385, 404, etc.

35. *Leave.* Leave off. Cf. "Where did I leave?" in *V. and A.* 715 and *Rich. II.* v. 2. 4; and "Where left we last?" in *T. of S.* iii. 1. 26.

37. *Lives.* See on i. 3. 147.

38. *But in them*, etc. This has been supposed to suggest their murder; but see p. 38 above. *Copy* = copyhold, or terminable tenure of land, as distinguished from freehold.

41. *Cloister'd.* Steevens remarks: "The bats wheeling round the dim cloisters of Queen's College, Cambridge, have frequently impressed on me the singular propriety of this original epithet."

42. *Shard-borne.* The old English name of the horny wing-cases of the beetle was *shards.* Cf. *A. and C.* iii. 2. 20: "They are his shards and he their beetle" (that is, they serve as wings for him); *Cymb.* iii. 3. 20: "the sharded beetle."

44. *Note.* The word is used for "any distinction or eminence." Cf. *A. W.* v. 3. 14: "Offence of mighty note;" *L. C.* 233: "of holiest note," etc.

45. *Chuck.* A term of endearment, corrupted from *chick.* Cf. *Oth.* iii. 4. 49: "What promise, chuck?" and see *Id.* iv. 2. 24, *A. and C.* iv. 4. 2, *Hen. V.* iii. 2. 26, etc.

46. *Seeling.* Blinding; a term in falconry. "To *seel* is to close the eyelids partially or entirely, by passing a fine thread through them; this was done to hawks until they became tractable" (Nares). Cf. *Oth.* i. 3. 270 and iii. 3. 210; also *A. and C.* iii. 13. 112.

49. *Cancel*, etc. Cf. *Rich. III.* iv. 4. 77: "Cancel his bond of life, dear God, I pray;" and *Cymb.* v. 4. 27:—

"take this life,
And cancel these cold bonds."

50. *Light thickens.* Cf. *A. and C.* ii. 3. 27:—

"He beats thee 'gainst the odds; thy lustre thickens
When he shines by."

51. *Rooky.* Rook-haunted, frequented by rooks or crows. Clarke remarks: "The very epithet *rooky* appears to us to caw with the sound of many bedward rooks bustling and croaking to their several roosts."

52. *Drowse.* Used by S. only here and in 1 *Hen. IV.* iii. 2. 81.

53. *Whiles.* See on ii. 1. 60. For the plural *preys* (perhaps = "their several preys"), cf. iii. 1. 121 and v. 8. 61. *Rouse* is used intransitively by S. only here and in v. 5. 12.

56. *Go with me.* "Understand what my meaning is." For *go with* = agree, accord, cf. *Ham.* i. 2. 15, i. 3. 28, i. 5. 49, *Lear*, iv. 7. 5, etc.

SCENE III.—Some critics have thought that the 3d Murderer was Macbeth himself in disguise. See Furness, p. 160 (revised ed. p. 200), and *Notes and Queries* for Sept. 11, Oct. 2, Nov. 13, and Dec. 4, 1869. The theory is sufficiently refuted by Macbeth's talk with the 1st Murderer in iii. 4.

2. *He needs not our mistrust*, etc. "We may trust him, for Macbeth has evidently told him all we have to do. Macbeth's uneasiness makes him reinforce the party with a cleverer hand" (Moberly).

6. *Lated.* Belated. Used by S. only here and in *A. and C.* iii. 11. 3: "I am so lated in the world."

7. *To gain the timely inn.* Probably, to gain the inn betimes; or *timely* = "welcome, opportune."

10. *The note of expectation.* The list of expected guests. For *note*, cf. *M. W.* iv. 2. 64, *T. of S.* i. 2. 145, etc.

14. *Enter Fleance with a torch.* Here again Fleance carries the torch to light his father. The "Servant" of some modern eds. is an interpolation. See on ii. 1. 1.

SCENE IV. — 1. *At first And last.* Probably = once for all.

3. *Ourself.* See on iii. 1. 42.

5. *Her state.* Her chair of state at the head of the table. Cf. *T. N.* ii. 5. 50: "Sitting in our state;" 1 *Hen. IV.* ii. 4. 415: "This chair shall be my state;" *Cor.* v. 4. 22: "He sits in his state," etc. *In best time* is used by S. only here, though he often has "in good time."

6. *Require.* Request, ask; not in the stronger sense of "demand." Cf. *Hen. VIII.* ii. 4. 144: "In humblest manner I require your highness;" *A. and C.* iii. 12. 12: —

> "Lord of his fortunes he salutes thee, and
> Requires to live in Egypt," etc.

. *Speaks.* Says. Cf. *Oth.* v. 2. 327 and iv. 3. 154 below.

11. *Large.* Unrestrained. Cf. *A. and C.* iii. 6. 93: "large In his abominations."

Anon. Macbeth has just caught sight of the murderer standing at the door, and wishes to dismiss him before pledging the measure. On *measure*, cf. *Oth.* ii. 3. 31.

14. *'T is better*, etc. 'Tis better that the blood should be on thy face than in his body. If we accept this explanation, *he within* = within *him*. Cf. *A. and C.* iii. 13. 98: "So saucy with the hand of she here."

19. *Nonpareil.* S. always uses the definite article with this word, except in *Temp.* iii. 2. 108.

20. *Scap'd.* Not "'scap'd," as often printed. The word is found in prose; as in Bacon, *Adv. of L.* ii. 14. 9: "such as had scaped shipwreck." S. uses it much oftener than *escape*. Cf. the noun in *M. of V.* ii. 2. 174.

23. *Casing.* Surrounding. Cf. *Oth.* iii. 3. 464: "You elements that clip us round about."

25. *Saucy.* Formerly used in a stronger sense than now, and often = insolent, overbearing. Cf. *Oth.* i. 1. 129, *J. C.* i. 3. 12, etc.

27. *Trenched gashes.* Cf. *V. and A.* 1052: —

"the wide wound that the boar had trench'd
In his soft flank;"

and *T. G. of V.* iii. 2. 7: —

"This weak impress of love is as a figure
Trenched in ice."

29. *Worm.* Frequently used by Elizabethan writers for a serpent. Cf. *M. for M.* iii. 1. 17, *M. N. D.* iii. 2. 71, *A. and C.* v. 2, 243, 256, 261, 268, etc.

32. *We'll hear ourselves again.* We 'll talk the matter over again. For *ourselves* = each other, cf. *K. John*, ii. 1. 407: "Make work upon ourselves," etc.

33. *The feast is sold*, etc. It is like selling a feast, not giving it, if you do not often assure your guests that it is given gladly. *The cheer* = the usual welcome.

35. *To feed*, etc. Mere feeding had better be done at home.

36. *From thence.* Away from home. See on iii. 1. 131 above.

38. *Now good digestion*, etc. Cf. *Hen. VIII.* i. 4. 92: —

"A good digestion to you all; and, once more,
I shower a welcome on ye. Welcome, all."

Dr. Bucknill calls this "a somewhat physiological grace."

39. *May 't please your highness sit.* That is, *to* sit. Cf. *Hen. VIII.* i. 4. 19, etc. We have the *to* inserted after *please* just below in line 45.

40. *Roof'd.* Under one roof. S. does not use the verb *roof* in its modern sense.

41. *Grac'd.* Honoured, or honourable.

42. *Who.* See on iii. 1. 122. The passage means, "I hope I may have cause to accuse him of unkindness for his absence rather than to pity him for any mischance that may have occasioned it."

43–45. *His absence*, etc. Hunter remarks that it is during this speech that the ghost first becomes visible to Macbeth. He had been about to take his seat according to the invitation of Lennox,

but now, full of horror, instead of doing so, he starts back, which leads to the invitation of Ross.

Some critics have thought that it is Duncan's ghost, not Banquo's that first appears. It is said that lines 71–73 cannot apply to Banquo, who had not been buried; but the same objection may be made to the words, "thy bones are marrowless" (94), addressed to the *second* ghost. These are simply Macbeth's vivid expression of the general idea of coming back from the dead, and must not be taken literally. Macbeth was thinking and speaking of Banquo, and it is both natural and dramatically proper that his ghost, if any, should rise at the mention of his name; and the second appearance is in response to Macbeth's renewed reference to him. This view is confirmed by Dr. Forman's testimony (see p. 187).

50. *Thou canst not say I did it.* This proves that the ghost was Banquo's.

55. *Upon a thought.* Used by S. only here. It is = "with a thought," which occurs in *Temp.* iv. 1. 64, *J. C.* v. 3. 19, *A. and C.* iv. 14. 9, 1 *Hen. IV.* ii. 4. 241, etc. Cf. *K. John*, iv. 2. 175: "fly like thought;" *L. L. L.* iv. 3. 330: "as swift as thought," etc.

57. *Extend his passion.* Prolong the fit. *Passion* is used by S. of any violent commotion of the mind. Cf. iv. 3. 114 below.

60. *O proper stuff!* Ironical and contemptuous. *Proper* (= fine, pretty, etc.) is often so used. Cf. 2 *Hen. VI.* i. 1. 132: "A proper jest, and never heard before;" *Hen. VIII.* i. 1. 98: "A proper title of a peace;" *Much Ado*, i. 3. 54: "A proper squire!" On *stuff*, cf. *Temp.* ii. 1. 254: "What stuff is this?" 2 *Hen. IV.* ii. 4. 214: "Here 's goodly stuff toward!" etc.

63. *Flaws.* The word (= gust of wind) is here used figuratively; as in *M. for M.* ii. 3. 11: "the flaws of her own youth," etc.

64. *Impostors to true fear.* Impostors when compared with true fear; a not uncommon use of *to*.

66. *Authoriz'd by.* Given on the authority of. Cf. *L. C.* 104: "His rudeness so with his authoriz'd youth;" and *Sonn.* 35. 6: "Authorizing thy trespass with compare." S. uses the word in

these three places only, and in all with the accent on the second syllable.

72. *Our monuments*, etc. Cf. Spenser, *F. Q.* ii. 8, 16: —

> "What herce or steed (said he) should he have dight,
> But be entombed in the raven or the kight?"

76. *Human.* It is "humane" in the folios, in which the modern "human" is nowhere found. The accent is always on the first syllable, unless *W. T.* iii. 2. 166 is an exception. In Milton, the modern distinction, in meaning and accent, between *humane* and *human* is recognized. In S. it is sometimes difficult to determine which of the two senses best fits the word. *Gentle* is proleptic. Cf. i. 6. 3.

80. *There an end.* Cf. *Rich. II.* v. 1. 69.

81. *Mortal.* See on i. 5. 41; and cf. iv. 3. 3.

84. *Lack.* Miss; as in *Cor.* iv. 1. 15, *A. Y. L.* iv. 1. 182, *A. and C.* ii. 2. 172, etc.

85. *Muse.* Wonder. Cf. *T. G. of V.* i. 3. 64: "Muse not that I thus suddenly proceed," etc.

91. *To all and him*, etc. I long to drink his health and that of all; and to wish every one all good. Cf. *J. C.* iv. 3. 160, *Hen. VIII.* i. 4. 38, etc.

95. *Speculation.* Sight; or, perhaps, intelligent vision, that of a living person. Cf. *T. and C.* iii. 3. 109. The eyes are called "speculative instruments" in *Oth.* i. 3. 271.

100. *Russian bear.* Cf. *Hen. V.* iii. 7. 154.

101. *Arm'd.* "Armoured;" to use a word applied nowadays to ironclad ships of war. For *the Hyrcan tiger*, cf. 3 *Hen. VI.* i. 4. 155: "tigers of Hyrcania," and *Ham.* ii. 2. 472: "the Hyrcanian beast." In *M. of V.* ii. 7. 41, we have "Hyrcanian deserts." Hyrcania was a district south and southeast of the Caspian Sea. It has been said that English poets probably derived their ideas of Hyrcania and the tigers from Pliny's *Natural History*, but not through Holland's translation, which was not published till 1601.

It seems to me quite as likely that they had in mind Virgil's mention of the beasts in *Æn.* iv. 367: "Hyrcanaeque admorunt ubera tigres."

104. *Dare me to the desert*, etc. Cf. *Rich. II.* i. 1. 62–66.

105. *If trembling I inhabit then.* This is the great *crux* of the play, and space would fail for enumerating the various emendations and explanations that the critics have suggested. Grant White remarks that the use of *inhabit* is "highly figurative and exceedingly rare, but neither illogical nor without example." Cf. *Psalms*, xxii. 3: "O thou that inhabitest the praises of Israel." Steevens thinks that *inhabit* may mean "stay within doors," and cites *A. Y. L.* iii. 3. 10: "O knowledge, ill-inhabited! worse than Jove in a thatched house!" (that is, ill-lodged).

106. *The baby of a girl.* A babyish girl; or, perhaps, *baby* = doll; a meaning found in Sidney, Jonson, and other writers of the time. Walker quotes Sidney, *Arcadia:* "young babes think babies [dolls] of wondrous excellency, and yet the babies are but babies;" and *Astrophel and Stella:* "Sweet babes must babies have, but shrewd [bad] girls must be beaten."

107. *Mockery.* Mimicry, delusive imitation. Cf. *Rich. II.* iv. 1. 260 and *Hen. V.* iv. prol. 53.

109. *Displac'd.* Banished. S. uses *broke* as the participle oftener than *broken.*

110. *Admir'd.* To be wondered at, strange; if it be not used ironically = admirable.

111. *Overcome.* Spread over, overshadow. Cf. Spenser, *F. Q.* iii. 7. 4: "All coverd with thick woodes that quite it overcame."

112, 113. *You make me strange*, etc. "You render me a stranger to, or forgetful of, the brave disposition which I know I possess, and make me fancy myself a coward, when I perceive that I am terrified by a sight that has not in the least alarmed you" (Malone). So Schmidt makes *disposition* here = "natural constitution of the mind." For *owe* = own, possess, see i. 3. 76, i. 4. 10, etc.

116. *Mine.* Possibly, as some explain it, referring to *ruby*, not

to *cheeks;* but S. did not always trouble himself to make his pronouns agree in number with their antecedents. He very often has a singular *relative* (or at least one used as the subject of a singular verb) with a plural antecedent; as in *Cymb.* i. 6. 117: "your graces that charms."

119. *Stand not,* etc. That is, do not be particular about retiring in the order of your rank (as court etiquette required). Cf. the first line of this scene.

123. *Stones,* etc. Mr. Paton (*Notes and Queries,* Nov. 6, 1869, cited by Furness) suggests that there may be an allusion "to the rocking stones, or 'stones of judgment,' by which it was thought the Druids tested the guilt or innocence of accused persons." There was one of these stones near Glamis Castle, and if S. visited Scotland (which is, on the whole, improbable) he may have seen it.

124. *Augurs,* etc. It is doubtful whether the word means *augurs* or *auguries,* but the latter is more probable. For *augur* in our modern sense he uses *augurer* in *J. C.* ii. 1. 200 and 2. 37, *Cor.* ii. 1. 1, *A. and C.* iv. 12. 4 and v. 2. 337. *Augur* occurs only in *Sonn.* 107. 6: "And the sad augurs mock their own presage;" and in *The Phœnix and the Turtle,* 7: "Augur of the fever's end."

125. *Magot-pies.* Magpies. Minsheu and Cotgrave both have *maggatapie,* and Middleton *magot o' pie. Chough,* according to Schmidt, is the *Corvus monedula.* Cf. *Temp.* ii. 1. 266: "I myself could make A chough of as deep chat," etc.

126. *Secret'st.* See on *kind'st,* ii. 1. 24. *What* = "in what state, how far advanced."

127. *At odds.* At variance, contesting; as in *M. W.* iii. 1. 54, *Rich. III.* ii. 1. 70, etc.

128. *How say'st thou,* etc. "What do you think of this circumstance, that Macduff refuses to come," etc. Cf. *T. G. of V.* ii. 5. 43 and *M. of V.* i. 2. 58. On *deny* = refuse, cf. *Temp.* i. 2. 80, *M. of V.* iii. 3. 26, *Rich. II.* ii. 1. 204, etc. See also iv. 1. 104 below.

130. *By the way.* Indirectly, casually.

136. *I am in blood*, etc. For the repetition of *in*, cf. *Cor.* ii. 1. 18: "In what enormity is Marcius poor in?" and *A. Y. L.* ii. 7. 139: "The scene wherein we play in." For the figure, cf. *M. N. D.* iii. 2. 47–49.

138. *As go o'er.* As *to* go over.

140. *Scann'd.* Examined carefully. Cf. *Ham.* iii. 3. 75 and *Oth.* iii. 3. 245.

141. *The season of all natures.* That which keeps them fresh; a figure taken from the use of salt for preserving meat, and a favourite one with S. Cf. *Much Ado*, iv. 1. 144, *T. N.* i. 1. 30, *R. and J.* ii. 3. 72, etc.

142. *Self-abuse.* Self-deception. See on ii. 1. 50.

143. *The initiate fear.* The fear of a novice, or of one who has not had "hard use" (hardening experience) in crime.

SCENE V. — This scene, in my opinion, is certainly an interpolation. See Appendix.

1. *Hecate.* For the pronunciation, see on ii. 1. 52. It is a trisyllable in 1 *Hen. VI.* iii. 2. 64. Milton makes it a dissyllable in *Comus*, 135, but a trisyllable in *Comus*, 535, the only other instance in which he uses the word.

Angerly. Angrily. Cf. *K. John*, iv. 1. 82.

7. *Close.* Secret. Cf. *R. and J.* i. 1. 155, *Cymb.* iii. 5. 86, etc.

13. *Loves.* Macbeth has not made love to the Witches; and this reference to his having done so would of itself be sufficient to prove that S. did not write the scene.

23. *The corner of the moon.* Cf. Milton, *Comus*, 1016: —

> "And from thence can soar as soon
> To the corners of the moon."

24. *Profound.* "Having deep or hidden qualities" (Johnson); but probably the writer used the word for the sake of the rhyme, with slight regard to the meaning.

26. *Sleights.* Artifices. The word occurs also in 3 *Hen. VI.* iv. 2. 20.

27. *Artificial.* Produced by art, or made visible by art. The word is used in the active sense (artful, working artistically) in *M. N. D.* iii. 2. 203: "like two artificial gods."

29. *Confusion.* Destruction. See on ii. 3. 50.

32. *Security.* Carelessness. Cf. *Rich. II.* iii. 2. 34, etc.

33. The folio has the stage direction, "*Sing within. Come away, come away, &c.*" It undoubtedly refers to the following "Song" in *The Witch* of Middleton: —

"*Song above.*

Come away, come away,
Hecate, Hecate, come away!
Hec. I come, I come, I come, I come,
With all the speed I may,
With all the speed I may.
Where 's Stadlin?
[*Voice above.*] Here.
Hec. Where 's Puckle?
[*Voice above.*] Here;
And Hoppo too, and Hellwain too;
We lack but you, we lack but you;
Come away, make up the count.
Hec. I will but 'noint, and then I mount.
[*A Spirit like a cat descends.*
[*Voice above.*] There 's one comes down to fetch his dues,
A kiss, a coll, a sip of blood;
And why thou stay'st so long
I muse, I muse,
Since the air 's so sweet and good.
Hec. O, art thou come?
What news, what news?
Spirit. All goes still to our delight:
Either come, or else
Refuse, refuse.
Hec. Now I 'm furnish'd for the flight.
Fire. Hark, hark, the cat sings a brave treble in her own language.

Hec. [*going up.*] Now I go, now I fly,
Malkin my sweet spirit and I.
O, what a dainty pleasure 't is
To ride in the air
When the moon shines fair,
And sing and dance, and toy and kiss!
Over woods, high rocks, and mountains,
Over seas, our mistress' fountains,
Over steep[1] towers and turrets,
We fly by night, 'mongst troops of spirits:
No ring of bells to our ears sounds,
No howls of wolves, no yelps of hounds;
No, not the noise of water's breach,
Or cannon's throat our height can reach.
[*Voices above.*] No ring of bells," etc.

In Davenant's version of *Macbeth*, this passage is inserted, with some variations, and until the MS. of *The Witch* was discovered it was supposed to be his composition.

SCENE VI. — 1. *Have but hit your thoughts.* Have only confirmed (or agreed with) your suspicions.

2. *Only I say.* I only say. *Only* is often thus misplaced. Cf. *J. C.* v. 4. 12: "Only I yield to die," etc.

3. *Borne.* Managed, conducted. Cf. line 17 below; also 2 *Hen. IV.* iv. 4. 88, *Cor.* v. 3. 4, etc.

4. *Marry.* A corruption of *Mary*, and originally a mode of swearing by the Virgin. It is often, as here, equivalent to a monosyllable. On *of* = by, cf. 27 below.

8. *Who cannot want*, etc. The sense, as Malone pointed out, seems to require *can* instead of *cannot;* but it is a peculiar form of "double negative," occasionally used by S. Cf. *M. of V.* iv. 1. 161: "Let his lack of years," etc. See also *A. Y. L.* ii. 3. 12,

[1] Davenant gives "Over steeples, towers, and turrets," which is probably the true reading. In another part of the play, Hecate says "In moonlight nights, on steeple-tops," etc,

W. T. iii. 2. 55, *Cymb.* i. 4. 23, etc. *Monstrous* (which Capell printed "monsterous") is metrically a trisyllable.

10. *Fact.* Delius points out that S. uses this word only in a bad sense = an evil deed; never in the sense of reality as opposed to fiction. The only meaning Schmidt gives for the word is "evil deed, crime." It occurs in S. fourteen times: *R. of L.* 239, 349; *M. for M.* iv. 2. 141, v. 1. 439; *A. W.* iii. 7. 47; *W. T.* iii. 2. 86; 1 *Hen. VI.* iv. 1. 30; 2 *Hen. VI.* i. 3. 176, ii. 1. 173; *T. A.* iv. 1. 39; *T. of A.* iii. 5. 16; *Cymb.* iii. 2. 17; *Per.* iv. 3. 12, and the present passage. If it is a mere coincidence that the word always has this bad sense, it is curious enough to be worth noting.

13. *Thralls.* Slaves, bondmen. S. uses the noun six times, and always in this sense except in *P. P.* 266 (quite certainly not his), where it means slavery. Cf. 1 *Hen. VI.* i. 2. 117, ii. 3. 36, *Rich. III.* iv. 1. 46, and *Sonn.* 154. 12.

21. *From.* In consequence of, on account of. Cf. *Hen. VIII.* i. 2. 152, *Ham.* ii. 2. 580, etc. *Broad* = free, unrestrained. Cf. *Ham.* iii. 4. 2: "his pranks have been too broad to bear with;" *T. of A.* iii. 4. 64: "Who can speak broader than he that has no house to put his head in? Such may rail against great buildings." See also iii. 4. 23 above. *Fail'd His presence* = failed to be present. Cf. iii. 1. 27: "Fail not our feast;" *Lear*, ii. 4. 144: "Would fail her obligation," etc.

24. *Bestows himself.* See on iii. 1. 29 above.

25. *Holds.* Withholds; as in *K. John*, ii. 1. 282, *Hen. V.* ii. 4. 94, etc.

27. *The most pious Edward.* Edward the Confessor. On *of*, cf. 4 above.

30. On *upon* = "for the purpose of," cf. *Oth.* i. 1. 100, etc.

35. *Free.* Remove, do away with. Cf. *Cymb.* iii. 6. 80: "Would I could free 't!" Malone made the plausible suggestion that the line originally stood, "Our feasts and banquets free from bloody knives."

36. *Free honours.* "Either honours *freely bestowed*, not pur-

chased by crimes; or honours *without slavery*, without dread of a tyrant" (Johnson).

38. *Exasperate.* Cf. *T. and C.* v. 1. 34: "Why art thou then exasperate?" So "consecrate" (*T. A.* i. 1. 14, *M. N. D.* v. 1. 422), "create" (*M. N. D.* v. 1. 412), and sundry other words directly derived from Latin perfect participles. Cf. Milton, *P. L.* iii. 6: "Bright effluence of bright essence increate;" *Id.* iii. 208: "But to destruction sacred and devote," etc. Examples might be added from the poets of our own time.

41. *Cloudy.* Frowning; or, perhaps, gloomy, sullen. Cf. 2 *Hen. VI.* iii. 1. 155: "cloudy brow." Sometimes it means "under a cloud," sorrowing; as in *Rich. III.* ii. 2. 112: "You cloudy princes and heart-sorrowing peers;" *R. of L.* 1084: "But cloudy Lucrece shames herself to see," etc. On the expletive use of *me*, cf. *M. of V.* i. 3. 85, ii. 2. 15, etc.

42. *As who should say.* Cf. *M. of V.* i. 2. 45, *Rich. II.* v. 4. 8, etc.

48, 49. *Our suffering country*, etc. That is, our country suffering under, etc. Cf. *Hen. VIII.* iii. 1. 134: "a constant woman to her husband;" *Rich. II.* iii. 1. 9: "A happy gentleman in blood and lineaments," etc. See also v. 8. 7 below: —

> "thou bloodier villain
> Than terms can give thee out."

IN BIRNAM WOOD

ACT IV

SCENE I. — The *Hecate* part of this scene is doubtless spurious, as in iii. 5 above.

1. *Brinded.* Meaning the same as *brindled*, which is a "diminutive" of it. S. uses it only here. Milton has it twice (*P. L.* vii. 466 and *Comus*, 443), in both cases applied to the lion.

2. *Hedge-pig.* Krauth (quoted by Furness) remarks: "The urchin, or hedgehog, is nocturnal in its habits, weird in its movements; plants wither where it works, for it cuts off their roots. Fairies of one class were supposed to assume its form. *Urchin* came to mean *fairy* without reference to the hedgehog shape;

hence, because fairies are little and mischievous, it came to be applied to a child."

3. *Harpier.* Some eds. have "Harper," others "Harpy." It may be a corruption of the latter word. *Cries* = "gives them the signal" (Steevens).

6. *Cold.* A dissyllable. There is a shiver in the prolongation of the word. Cf. 3 *Hen. VI.* iv. 3. 14: "While he himself keeps in the cold field."

8. *Venom.* Cf. *A. Y. L.* ii. 1. 13: "the toad, ugly and venomous;" *Rich. III.* i. 2. 148: "Never hung poison on a fouler toad;" and many other passages in which the same idea occurs. Hunter says: "There is a paper by Dr. Davy in the *Philosophical Transactions* of 1826, in which it is shown that the toad *is* venomous, and moreover that 'sweltered venom' is peculiarly proper, the poison lying diffused over the body immediately under the skin." Whether Dr. Davy, in his dissection of the toad, found also the "precious jewel in his head," is not stated.

16. *Blind-worm.* The slow-worm. Cf. *M. N. D.* ii. 2. 11: "Newts and blind-worms." In *T. of A.* iv. 3. 182, it is called the "eyeless venom'd worm."

17. *Howlet's.* The old spelling, altered in some eds. to "owlet's." Cf. Holland's *Pliny*, x. 17: "Of Owles, or Howlets."

23. *Mummy.* Cf. *Oth.* iii. 4. 74: —

> "there's magic in the web of it:
> * * * * * * * *
> The worms were hallow'd that did breed the silk;
> And it was dyed in mummy which the skilful
> Conserv'd of maidens' hearts."

On *maw*, cf. iii. 4. 73 above. *Gulf* = gullet; as, figuratively, in *R. of L.* 557, and *Cor.* i. 1. 101.

24. *Ravin'd.* Ravenous; like *ravin* in *A. W.* iii. 2. 129: "the ravin lion." See on ii. 4. 28.

25. *Digg'd.* The only form used by S. for the past tense and participle of *dig*. Cf. *Rich. II.* iii. 3. 169, *T. A.* v. 1. 135, etc.

The same is true of Milton (see *P. L.* i. 690, vi. 516, etc.) and of the Bible (*Genesis*, xlix. 6, l. 5, *Exodus*, vii. 24, etc.).

27. *Yew.* This tree was reckoned poisonous.

28. *Sliver'd.* This word, which is common in this country (at least in New England), must be less familiar in England, as editors there think it necessary to explain it.

Eclipse. An unlucky time. Cf. *Sonn.* 107. 5 : —

> "The mortal moon hath her eclipse endur'd,
> And the sad augurs mock their own presage."

See also Milton, *Lycidas*, 101 : —

> "It was that fatal and perfidious bark,
> Built in the eclipse, and rigg'd with curses dark."

32. *Slab.* Viscous, glutinous. *Slabby* has the same meaning.

33. *Chaudron.* Entrails. Steevens found in a cookery book, printed in 1597, a receipt "to make a pudding of a calf's chaldron." At the coronation feast of Elizabeth of York, queen of Henry VII., one of the dishes was "a swan with chaudron," meaning sauce made with its entrails.

37. *Baboon's.* Accented here on the first syllable, but on the second in *T. of A.* i. 1. 260: "Into baboon and monkey," etc.

38. The stage-direction in the folios is "*Enter Hecat, and the other three Witches*"; but there is no good reason for supposing that there are any other witches in the scene than those already on the stage. Steevens suggested that others might be brought in to join in the coming dance.

43. The stage-direction is from the 1st folio. The "Song" is found in *The Witch* of Middleton, where it begins thus : —

> "Black spirits and white, red spirits and gray,
> Mingle, mingle, mingle, you that mingle may!"

Davenant introduced this much of it into his version.

44. *Pricking*, etc. It is a very ancient superstition that all sud-

den pains of the body, which could not naturally be accounted for, were presages of somewhat that was shortly to happen.

50. *Conjure.* S. always has the accent on the first syllable, except in *K. and J.* ii. 1. 26, *Oth.* i. 3. 105, and *Ham.* v. 1. 279.

53. *Vesty.* Foamy. Cf. *Ham.* v. 2. 198, where it is used figuratively = light, frivolous.

55. *Blad'd.* In the blade. Cf. *M. N. D.* i. 1. 211: "the bladed grass." On *lodg'd* (= thrown down, laid), cf. *Rich. II.* iii. 3. 162.

57. *Slope.* S. has the word nowhere else, either as verb or noun. Its transitive use here is peculiar.

59. *Germens.* Germs, seeds. The folios have "germaine" or "germain." Cf. *Lear*, iii. 2. 8: "Crack nature's moulds, all germens spill at once" ("germaines" or "germains" in the early eds.).

60. *Sicken.* Be surfeited. Cf. *T. N.* i. 1. 3.

65. *Farrow.* A litter of pigs. Steevens cites the law of Kenneth II., of Scotland, given by Holinshed: "If a sowe eate hir pigges, let hyr be stoned to death and buried." *Sweaten* is an irregular form, used here for the rhyme.

68. The *armed head* represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff (v. 8. 53). The *bloody child* is Macduff (v. 8. 15). The *child crowned, with a tree in his hand,* is the royal Malcolm (v. 4. 4).

78. *Had I three ears,* etc. Whately (*Rhetoric*, iv. 2. 2), in illustrating the imperfection of any system of marks or signs to indicate tones in elocution, says of this passage: "No one would dispute that the stress is to be laid on the word *three*, and thus much might be indicated to the reader's eye; but if he had nothing else to trust to, he might chance to deliver the passage in such a manner as to be utterly absurd; for it is possible to pronounce the emphatic word *three* in such a tone as to indicate that 'since he has but *two* ears he cannot hear.'"

84. *And take a bond of fate.* This legal metaphor is often used by S. Cf. iii. 2. 49 above.

85. *Pale-hearted fear.* See on ii. 2. 65.

88. *The round*, etc. On *round*, cf. i. 5. 28; and on *top*, see *Temp.* iii. 1. 38: "the top of admiration;" 2 *Hen. VI.* i. 2. 49: "the top of honour;" *M. for M.* ii. 2. 76: "the top of judgment," etc.

93. *Great Birnam wood*, etc. The incident of the moving forest is found in various myths. Cf. the story of King Grünewald, which Professor Schwarz has preserved in his Hessian *Notabilia* derived from oral tradition: "A King had an only daughter, who possessed *wondrous gifts*. Now, once upon a time there came his enemy, a King named Grünewald, and besieged him in his castle, and, as the siege lasted long, the daughter kept continually encouraging her father in the castle. This lasted till May-day. Then all of a sudden the daughter saw the hostile army approach with green boughs: then fear and anguish fell on her, *for she knew that all was lost*, and said to her father:—

"'Father, you must yield, or die,
I see the green-wood drawing nigh.'"

See other instances in Grimms' *Tales*, and elsewhere.

The village of Birnam is a modern suburb of Dunkeld, which is about sixteen miles from Perth. Birnam Hill (1580 feet high) rises in front of the village, at present almost bare of trees, though an attempt is being made to clothe it again with fir saplings taken from the original "Birnam Wood." In the rear of the hotel are two trees, an oak and a plane, which are believed to be a remnant of this famous forest. The Dunsinane hills, twelve miles distant, are visible from the northern side of Birnam Hill, which, as a recent writer remarks, "is precisely the point where a general, in full march towards Dunsinane, would be likely to pause to survey the plain which he must cross, and from this spot would the leafy screen devised by Malcolm become necessary to conceal the number of the advancing army." *Dunsinane* is here accented on the second syllable; but elsewhere in the play on the last syllable, or the first and

last. The former is the local pronunciation, according to *Chambers's Encyclopædia.*

95. *Impress.* Press (as in *Rich. II.* iii. 2. 58, etc.), force into his service. Cf. 1 *Hen. IV.* i. 1. 21, etc.

96. *Bodements.* Prophecies. Used by S. only here and in *T. and C.* v. 3. 80.

98. *Our high-plac'd Macbeth.* This seems strange in Macbeth's mouth, and I have seen no satisfactory explanation of it. The passage, from *Sweet bodements good!* to *mortal custom*, is probably either corrupt or spurious.

99. *Lease of nature.* That is, the natural period.

106. *Noise.* Music. Cf. *Temp.* iii. 2. 144: —

> "the isle is full of noises,
> Sounds and sweet airs, that give delight and hurt not."

See also *Cor.* iii. 1. 95, *Ham.* v. 2. 360, etc. Cf. too Spenser, *F. Q.* i. 12, 39: "During the which there was a heavenly noise;" Milton, *Hymn on Nativ.* 97: "the stringed noise;" *Ode at a Solemn Musick*, 18: "that melodious noise;" and Coleridge, *Ancient Mariner:* —

> "It ceased; yet still the sails made on
> A pleasant noise till noon —
> A noise like of a hidden brook
> In the leafy month of June,
> That to the sleeping woods all night
> Singeth a quiet tune."

The word was also used in the sense of a company of musicians, as in 2 *Hen. IV.* ii. 4. 13.

111. The stage-direction in the folio reads: "*A shew of eight Kings, and Banquo last, with a glasse in his hand.*" This has been regarded as inconsistent with what Macbeth says in line 119; but the figures shown in the *glass* are not included.

116. *Start, eyes!* Apparently meaning, "Start from your sockets, so that I may see nothing more."

117. *The crack of doom.* The burst of sound at the day of doom; or the thunder announcing that day. Cf. *T. A.* ii. 1. 3: "thunder's crack;" and *Temp.* i. 2. 203: "cracks of sulphurous roaring." See also on i. 2. 37 above.

121. *Twofold balls.* This may refer to the double coronation of James, at Scone and Westminster; or, as otherwise explained, to the two *islands*, while the *treble sceptres* refers to the three *kingdoms* (England, Scotland, and Ireland), Henry VIII. having taken the title of King of Ireland in 1542.

123. *Blood-bolter'd.* Clotted or matted with blood. According to the *New English Dict.* (Oxford) *boltered* is related to the provincial *balter*, to become matted.

127. *Sprights.* This is the spelling of the folio, and is preferred by some editors when, as here, the word does not refer to apparitions. Cf. *V. and A.* 181: "And now Adonis, with a lazy spright;" *R. of L.* 121: "with heavy spright," etc.

130. *Antic.* The folio has "Antique" here. We find "antick" and "antique" (the accent always on the first syllable) used promiscuously in the early eds. without regard to the meaning.

144. *Anticipat'st.* Dost prevent. Cf. *Sonn.* 118. 9: "to anticipate The ills that were not," etc.

145. *Flighty.* Fleeting. Used by S. nowhere else. *O'ertook* is the usual form of the participle in S.

147. *Firstlings.* First produce or offspring. Cf. *T. and C.* prol. 27: "The vaunt and firstlings of those broils."

150. *The castle of Macduff.* Tradition makes this Dunnemarle Castle near Culross, on the Forth.

152. *All unfortunate souls*, etc. All who are so unlucky as to be of his lineage.

153. *Trace.* Follow. Cf. *Hen. VIII.* iii. 2. 45: "Now all my joy Trace the conjunction!" See also 1 *Hen. IV.* iii. 1. 47.

SCENE II. — 4. *Traitors.* The treason is the desertion of his family.

7. *Titles.* Possessions, property; whatever he had *title* to.

9. *Touch.* Sensibility, or feeling. Cf. *T. G. of V.* ii. 7. 18, *A. W.* i. 3. 122, *A. and C.* i. 2. 187, etc.

The poor wren, etc. Harting (*Ornithology of S.*) remarks that the wren is not the smallest of birds, that it is doubtful whether it would fight against a bird of prey in defence of its young, and that the owl will not take young birds from the nest.

12. *All is the fear.* The fear is all that can have influenced him.

15. *For.* As regards. Cf. *Rich. II.* v. 3. 137: "But for our trusty brother-in-law," etc.

17. *The fits o' the season.* The chances or uncertainties of the time. Cf. *Cor.* iii. 2. 33.

18. *When we are traitors*, etc. That is, are counted traitors, but are not conscious of being such.

19. *When we hold rumour*, etc. When we believe rumours because of our fears, yet know not why we should fear, being conscious of no fault.

On *from* = because of, cf. iii. 6. 21 above.

22. *Each way and move.* A doubtful passage; but none of the emendations are satisfactory. If *move* is what S. wrote, it is probably a noun (= movements, motion) rather than a verb (= toss about), as some make it.

23. *Shall.* The ellipsis of the nominative when it can be readily supplied is not uncommon.

29. *It would be my disgrace.* That is, I should give way to unmanly weeping. Cf. *Hen. V.* iv. 6. 30:—

> "But I had not so much of man in me,
> And all my mother came into mine eyes,
> And gave me up to tears."

See also *T. N.* ii. 1. 42, for the "mother" excuse.

30. *Sirrah.* Used playfully. It was ordinarily addressed to inferiors, and was considered disrespectful, or unduly familiar, if applied to a superior. Cf. *Much Ado*, iv. 2. 14:—

"*Dogberry* . . . Yours, sirrah?
Conrade. I am a gentleman, sir, and my name is Conrade."

It was also addressed to women. See *A. and C.* v. 2. 229: "sirrah Iras, go."

32. *With worms.* On worms. Cf. *Rich. II.* iii. 2. 175: "I live with bread like you."

34. *Lime.* Bird-lime. Cf. *Temp.* iv. 1. 246 and *T. G. of V.* ii. 2. 68.

35. *Gin.* Snare. Cf. *T. N.* ii. 5. 92, *2 Hen. VI.* iii. 1. 262, etc. See also *Psalms*, cxl. 5.

36. *They.* It is a question whether this refers to the traps just mentioned, or to *birds.* In either case, the meaning is that in life traps are not set for the poor but for the rich.

47. *Swears and lies.* That is, proves false to his oath, perjures himself.

56. *Enow.* See on ii. 3. 6 above.

65. *In your state*, etc. I am perfectly acquainted with your noble rank and character. Clarke remarks: "The man sees her in her own castle, and knows her to be its lady mistress; but he also seems to know that she is a virtuous, a kind, a good lady as well as a noble lady, and therefore comes to warn her of approaching danger." On *perfect*, cf. *W. T.* iii. 3. 1: —

"Thou art perfect, then, our ship hath touch'd upon
The deserts of Bohemia?"

and *Cymb.* iii. 1. 73: —

"I am perfect
That the Pannonians and Dalmatians for
Their liberties are now in arms."

66. *I doubt.* I suspect, fear. Cf. *M. W.* i. 4. 42, etc.

67. *Homely.* Plain, humble. S. also uses it in the other sense of plain-featured, ugly; as in *T. G. of V.* ii. 4. 98, *C. of E.* ii. 1. 89, etc.

70. *To do worse.* That is, to let her and her children be

destroyed without warning (Johnson). Another explanation assumes that the messenger was one of the murderers who, actuated by pity and remorse, had outstripped his companions to give warning of their approach.

75. *Sometime.* See on i. 6. 11 above.

81. *Where.* On *where* following *so,* cf. *T. and C.* iii. 3. 155: "So narrow Where one but goes abreast."

82. *Shag-hair'd.* Cf. 2 *Hen. VI.* iii. 1. 367: "a shag-hair'd crafty kern" (the "rough, rug-headed kerns" of *Rich. II.* ii. 1. 156). On *egg,* cf. *L. L. L.* v. 1. 78: "thou pigeon-egg of discretion;" and *T. and C.* v. 1. 41: "Finch-egg!"

83. *Fry.* Cf. *V. and A.* 526: "No fisher but the ungrown fry forbears."

SCENE III. — *Before the King's Palace.* Some eds. have "*A Room in the King's Palace*"; but cf. line 140: "Comes the king *forth,* I pray you?"

3. *Mortal.* Deadly. Cf. i. 5. 41 above.

4. *Bestride.* Stand over to defend. Cf. *C. of E.* v. 1. 192: —

> "When I bestrid thee in the wars and took
> Deep scars to save thy life;"

and 2 *Hen. IV.* i. 1. 207: —

> "Tells them he doth bestride a bleeding land,
> Gasping for life under great Bolingbroke."

Birthdom (used by S. nowhere else) = mother country.

6. *Strike heaven,* etc. Cf. *M. of V.* ii. 7. 45: —

> "The watery kingdom, whose ambitious head
> Spets in the face of heaven."

We have also "the face of heaven" in *Rich. III.* iv. 4. 239; "the cloudy cheeks of heaven" in *Rich. II.* iii. 3. 57. The sun is called "the eye of heaven" in i. 3. 275, and "the searching eye of heaven"

in iii. 2. 37, of the same play. For *that* = *so* that, see on i. 2. 58 above.

8. *Syllable.* Expression, cry. Cf. the figurative use of the word in v. 5. 21 below.

10. *To friend.* On *to* = for, cf. *J. C.* iii. 1. 143: "I know that we shall have him well to friend;" *Rich. II.* iv. 1. 307: "I have a king here to my flatterer," etc. See also *Matthew*, iii. 9, *Luke*, iii. 8, etc.

12. *Blisters our tongues.* We have the same figure in *R. and J.* iii. 2. 90, *L. L. L.* v. 2. 335, and *W. T.* ii. 2. 33. *Sole name* = mere name, very name.

14. *Touch'd.* Cf. iii. 2. 26 above.

15. *And wisdom.* And it is wisdom. The ellipsis of *it is, there is*, and simple *is* occurs not unfrequently.

19. *Recoil.* Fall off, degenerate (Schmidt). Cf. *Cymb.* i. 6. 128: "Recoil from your great stock." *In an imperial charge* = when acting by a king's command.

21. *Transpose.* Change, transform. It has the same meaning in the only other passage where S. uses it, *M. N. D.* i. 1. 233: —

> "Things base and vile, holding no quality,
> Love can transpose to form and dignity."

24. *Look so.* That is, look like grace. Cf. *M. for M.* ii. 1. 297: "Mercy is not itself that oft looks so." *My hopes* = my hope of being welcomed by you as an ally.

25. *Perchance*, etc. Perhaps because your own course (in leaving your family as you did) compels me to distrust you.

26. *Rawness.* Want of due preparation. S. uses the word only here, but the adverb *rawly* (also used but once) has a similar sense in *Hen. V.* iv. 1. 147: "children rawly left."

27. *Motives.* Often applied by S. to persons. Cf. *T. of A.* v. 4. 27, *Oth.* iv. 2. 43, *A. and C.* ii. 2. 96, etc.

29. *Jealousies.* "The plural indicates the repeated occasions for his suspicion to which the arrival of messengers from Scotland gives

rise, not merely his present feelings towards Macduff; and this plural occasioned the two others, *dishonours* and *safeties*" (Delius). See on iii. 1. 121 above.

34. *Affeer'd.* Confirmed, sanctioned. It is a law term, applied to the fixing of a fine in cases where it is not fixed by the statute. Tollet explains the passage thus: "Poor country, wear thou thy wrongs; the title to them is legally settled by those who had the final adjudication of it."

37. *To boot.* In addition; still in colloquial use, at least in New England.

39. *I think.* I think on the fact that, bear in mind that. Cf. iii. 1. 131: "always thought," etc.

43. *England.* The king of England. Cf. line 189 below. See also *K. John*, iii. 4. 8: "And bloody England into England gone;" *Hen. V.* iii. 6. 131: "England shall repent his folly;" *Id.* iii. 6. 166: "Though France himself," etc.; *W. T.* i. 1. 23: "Sicilia cannot show himself overkind to Bohemia," etc.

49. *What should he be? What* = who; as often. Cf. *Hen. V.* iv. 3. 18: "What's he that wishes so?" etc.

52. *Open'd.* Unfolded, like buds or leaves; carrying out the metaphor in *grafted.*

55. *Confineless.* Boundless. Not found elsewhere in S., but we have "fineless" in the same sense in *Oth.* iii. 3. 173: "riches fineless."

57. *Top.* Overtop, surpass. Cf. *Cor.* ii. 1. 23: "topping all others in boasting," etc.

58. *Luxurious.* Lustful, licentious; the only sense in which S. uses the word. Cf. *Much Ado*, iv. 1. 42, etc. *Luxury* is used in a kindred sense; as in *Rich. III.* iii. 5. 80, *Ham.* i. 5. 83, etc.

59. *Sudden.* Violent, impetuous, passionate. Cf. *A. Y. L.* ii. 7. 151: "Sudden and quick in quarrel;" *Oth.* ii. 1. 279: "he is rash and very sudden in choler," etc.

64. *Continent.* Restraining. Cf. *Lear*, i. 2. 182: "a continent forbearance." Cf. also the use of the noun in *Lear*, iii. 2. 58, *A. and C.* iv. 14. 40, etc.

66. *Such an one.* Cf. 101 below, where we have "such a one." Both forms are found in the early eds.

67. *In nature.* In its nature.

71. *Convey your pleasures.* Indulge them secretly. So in *Rich. III.* iv. 2. 96, "convey letters" = send them secretly. Cf. also *Lear*, i. 2. 109, and *Hen. V.* i. 2. 74. *Convey* was used as a cant term for *steal;* as in *M. W.* i. 3. 32, *Rich. II.* iv. 1. 317, etc.

72. *The time you may so hoodwink.* "That no man shall be aware thereof" (Holinshed).

77. *Ill-composed.* Compounded of evil qualities. Cf. "well composed" in *T. and C.* iv. 4. 79. *Affection* = disposition.

78. *Stanchless.* Insatiate. Cf. *stanch* = satiate, in *T. A.* iii. 1. 15.

82. *That.* So that. See on i. 3. 57 above. *Forge* = frame, fabricate; used by S. in both a good and a bad sense. Cf. *A. W.* i. 1. 85: "The best wishes that can be forged in your thoughts;" *Id.* iv. 1. 26: "the lies he forges," etc.

86. *Summer-seeming.* Which appears to belong to youth, and to pass with it. It is contrasted with *avarice,* which is lifelong.

88. *Foisons.* Rich harvests, plenty. Cf. *Sonn.* 53. 9:—

> "Speak of the spring and foison of the year;
> The one doth shadow of your beauty show,
> The other as your bounty doth appear."

See also *Temp.* ii. 1. 163, iv. 1. 110, etc.

89. *Mere own.* Absolutely your own. Cf. line 152 below, and also *Oth.* ii. 2. 3: "the mere perdition (that is, entire destruction) of the Turkish fleet;" *Hen. VIII.* iii. 2. 329: "the mere undoing (the utter ruin) of all the kingdom," etc.

Portable. Endurable; as in *Lear,* iii. 6. 115: "How light and portable my pain seems now." In the only other instance of the word in S. it is used in the literal modern sense: "an engine not portable" (*T. and C.* ii. 3. 144). Holinshed has *importable* in this connection: "mine intemperancie should be more importable vnto you," etc.

90. *Weighed with.* Weighed against, counterbalanced by.

92. *Verity.* Truthfulness, honesty. Cf. *A. Y. L.* iii. 4. 25: "his verity in love." *Temperance* = self-restraint. Cf. *M. for M.* iii. 2. 251, *Hen. VIII.* i. 1. 124, *Cor.* iii. 3. 28, *Ham.* iii. 2. 8, etc.

93. *Perseverance.* Accented on the second syllable, as in *T. and C.* iii. 3. 150. S. uses the word nowhere else. *Persever* he always accents on the penult; as in *T. G. of V.* iii. 2. 25: "Ay, and perversely she persevers so." See also *C. of E.* ii. 2. 217, *M. N. D.* iii. 2. 237, etc.

95. *Relish of.* Not = relish *for*, but smack or flavour of. Cf. 2 *Hen. IV.* i. 2. 111: "some smack of age, some relish of the saltness of time;" *Ham.* iii. 3. 92: "no relish of salvation."

98. *The sweet milk*, etc. Cf. i. 5. 17 above.

99. *Uproar.* Stir up to tumult. It is found nowhere else as a verb.

104. *Untitled.* Without rightful title.

105. *Wholesome.* Healthy, prosperous. Cf. *M. W.* v. 5. 63: "In state as wholesome as in state 't is fit;" *Lear*, i. 4. 230: "wholesome weal," etc.

106. *Since that.* See on i. 2. 54 above.

108. *Breed.* Parentage. Cf. *Rich. II.* ii. 1. 45: "This happy breed (race) of men;" and *Id.* ii. 1. 52: "royal kings, Fear'd by their breed" (on account of their birth), etc.

111. *Died every day she liv'd.* Lived a life of daily mortification (Delius). Cf. 1 *Corinthians*, xv. 31: "I die daily." *Fare* is a dissyllable.

118. *Trains.* Artifices, lures. Cf. the use of the verb (= entice, allure) in *C. of E.* iii. 2. 45, *L. L. L.* i. 1. 71, 1 *Hen. IV.* v. 2. 21, etc.

119. *Modest wisdom*, etc. Cautious wisdom holds me back.

123. *Unspeak.* Cf. "unsay" in *Rich. II.* iv. 1. 9, *M. N. D.* i. 1. 181, *Hen. VIII.* v. 1. 177, etc.

133. *Here-approach.* Cf. "here-remain" in line 148.

134. *Old Siward.* He was the son of Beorn, Earl of Northumberland, and rendered great service to King Edward in the sup-

pression of the rebellion of Earl Godwin and his sons, 1053. According to Holinshed, Duncan married a daughter of Siward; but in v. 2. 2 S. calls Siward Malcolm's uncle.

135. *At a point.* Like *at point* = completely, prepared for any emergency. Cf. *Ham.* i. 2. 200: "Arm'd at point;" *Lear*, i. 4. 347: "keep At point a hundred knights," etc.

136. *The chance*, etc. May the chance of success be as certain as the justice of our cause.

140–159. The authenticity of these lines has been disputed. Fleay ascribes them to Middleton. Hales suggests that, if they are an interpolation, S. may himself have inserted them for the Court performance.

142. *Stay his cure.* Wait to be healed by him. Cf. *T. G. of V.* ii. 2. 13: "My father stays my coming;" *M. of V.* ii. 8. 40: "But stay the very riping of the time," etc. *Convinces*, etc. = overpowers the utmost efforts of medical skill. On *convinces*, cf. i. 7. 64 above.

145. *Presently.* Immediately. See on i. 2. 64 above.

146. *The evil.* The scrofula, or "the king's evil," as it was long called. Edward's miraculous powers were believed in by his contemporaries, and were recognized by Pope Alexander III., who canonized him. The power of healing was claimed for his successors early in the twelfth century. James the First's practice of touching for the evil is mentioned several times in Nichols's *Progresses*. Charles I., when at York, touched seventy persons in one day. Charles II. touched when an exile at Bruges, and also after his restoration. One of Dr. Johnson's earliest recollections was the being taken to be touched by Queen Anne in 1712. A form of prayer to be used at the ceremony was introduced into the Book of Common Prayer as early as 1684, and was retained up to 1719. As late as 1745 Prince Charles at Holyrood touched a child for the evil.

149. *Solicits.* Moves by his prayers. Cf. *Rich. II.* i. 2. 2: "Doth more solicit me than your exclaims."

152. *Mere.* See on line 89 above.

153. *A golden stamp.* There is no evidence that the Confessor hung a golden coin or stamp about the necks of the patients, but this custom prevailed in later days. Previously to Charles II.'s time some current coin, as an angel, was used for the purpose, but in his reign a special medal was struck and called a "touch-piece." The touch-piece which Queen Anne hung round the neck of Dr Johnson is preserved in the British Museum. On *stamp* = coin, cf. *M. W.* iii. 4. 16: "Stamps in gold or sums in sealed bags;" and *Cymb.* v. 4. 24: "they weigh not every stamp."

154. *Spoken.* Said. See on iii. 4. 8 above.

160. *My countryman.* He recognizes him as such by his dress.

163. *Means.* S. sometimes uses *means* as a singular. Cf. *M. of V.* ii. 1. 19: "that means;" *W. T.* iv. 4. 632: "this means;" *C. of E.* i. 1. 76: "Other means was none," etc. He also often uses the singular *mean;* as in *W. T.* iv. 4. 89, *Oth.* iii. 1. 39, *J. C.* iii. 1. 161, etc.

170. *Modern.* Ordinary, common; as in *R. and J.* iii. 2. 120: "modern lamentation;" *A. W.* ii. 3. 2: "modern and familiar," etc. For *ecstasy,* see on iii. 2. 22.

171. *Scarce ask'd for who.* See on iii. 1. 122 above.

172. *Flowers in their caps.* It was customary with the Highlanders, when on a march, to stick sprigs of heath in their bonnets.

173. *Or ere.* Cf. *Temp.* i. 2. 11, *Ham.* i. 2. 147, etc. The *or,* like the *ere,* is the Anglo-Saxon *ær,* which is found in Early English in the forms *er, air, ar, ear, or,* etc. *Ere* seems to have been added to *or* for emphasis when the meaning of the latter was coming to be forgotten.

174. *Too nice.* Too precise or minute; not "too fancifully minute," as some explain it. "Notwithstanding the relation is so full of distressing particulars, it is yet too true" (Noble Butler).

175. *That of an hour's age,* etc. If a man tells of a crime that is an hour old, it exposes him to derision.

176. *Teems.* Brings forth. Cf. *T. of A.* iv. 3. 179, and *Hen. V.* v. 2. 51.

177. *Children.* A trisyllable here. The word was originally *childeren.*

179. *At peace.* Cf. *Rich. II.* iii. 2. 127: —

"*Richard.* I warrant they have made peace with Bolingbroke.
Scroop. Peace have they made with him indeed, my lord."

183. *Were out.* Had taken the field. In *Lear*, i. 1. 33 ("He hath been out nine years") *out* = abroad, in foreign countries.

184. *Witness'd.* Made credible.

185. *For that.* See on 106 above. *Power* = army, forces; as often. Cf. line 236 below. The plural was used in the same sense (so *force* and *forces* now).

191. *None.* There is none. See on 15 above.

192. *Gives out.* Shows. Cf. *W. T.* iv. 4. 149, *T. N.* iii. 4. 203, *Oth.* iii. 3. 209, etc.

195. *Latch.* Catch. Cf. *Sonn.* 113. 6: —

"For it no form delivers to the heart
Of bird, or flower, or shape, which it doth latch."

In *M. N. D.* iii. 2. 36 some make it = smear; a meaning found nowhere else.

196. *A fee-grief.* A grief that affects a single person; like property held *in fee.*

202. *Possess them with.* Fill them with. Cf. *K. John*, iv. 2. 203: "Why seek'st thou to possess me with these fears?" See also 1 *Hen. IV.* ii. 2. 112, *Hen. VIII.* ii. 1. 158, *M. W.* i. 3. 110, etc.

206. *Quarry.* Dead bodies; literally, the game killed in hunting. Cf. *Cor.* i. 1. 202, and *Ham.* v. 2. 375.

208. *Ne'er pull your hat,* etc. Cf. the old ballad of "Northumberland betrayed by Douglas": —

"He pulled his hatt down over his browe,
And in his heart he was full woe," etc.

209. *The grief that does not speak,* etc. Steevens quotes Webster, *White Devil*: —

"Poor heart, break;
These are the killing griefs which dare not speak."

Cf. *V. and A.* 329: —

"the heart hath treble wrong
When it is barr'd the aidance of the tongue."

210. *Whispers.* Cf. *Much Ado*, iii. 1. 4: "Whisper her ear," etc.

212. *Must be.* Was destined to be.

216. *He has no children.* Some refer this to Macbeth: "therefore my utmost revenge must fall short of the injury he has inflicted upon me." I prefer, with Malone, to apply it to Malcolm. Cf. *K. John*, iii. 1. 91: "He talks to me that never had a son." Moberly refers it to Macbeth, but explains it thus: "Had he had children, he could not have done it." He cites 3 *Hen. VI.* v. 5. 63: —

"You have no children, butchers; if you had,
The thought of them would have stirr'd up remorse."

220. *Dispute it.* Fight against it; or, perhaps, "reason upon it," as some explain it.

223. *That.* On *that* following *such*, cf. *J. C.* i. 3. 116: "to such a man That is no fleering tell-tale," etc.

225. *Naught.* Worthless thing. Cf. *Ham.* iii. 2. 157: "You are naught," etc.

229. *Convert.* Change. Cf. *R. of L.* 592: "For stones dissolv'd to water do convert;" *Id.* 691: "This hot desire converts to cold disdain;" *Much Ado*, i. 1. 123: "Courtesy itself must convert to disdain," etc.

232. *Intermission.* Delay. Cf. *M. of V.* iii. 2. 201: —

"You lov'd, I lov'd; for intermission
No more pertains to me, my lord, than you."

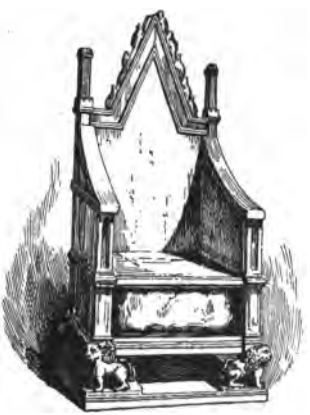
234. *Scape.* See on iii. 4. 20 above.

235. *Too.* "If I don't kill him, then I am worse than he, and I not only forgive him myself, but pray God to forgive him also." On the adverbial use of *manly*, cf. iii. 5. 1 above.

Coleridge observes: "How admirably Macduff's grief is in harmony with the whole play! It rends, not dissolves the heart. 'The tune of it goes manly.' Thus is S. always master of himself and of his subject — a genuine Proteus; we see all things in him, as images in a calm lake, most distinct, most accurate, only more splendid, more glorified."

237. *Our lack*, etc. We need only the king's leave to set out; or, perhaps, to take our leave of the king.

239. *Put on.* Instigate, incite; as in *Lear*, i. 4. 227, *Oth.* ii. 3. 357, etc. For *instruments* applied to persons, cf. i. 3. 124 and iii. 1. 80 above.



CORONATION CHAIR, WITH STONE OF SCONE

ACT V

SCENE I. — 4. *Went into the field.* Steevens thinks S. forgot that he had shut up Macbeth in Dunsinane; but, as Boswell notes, Ross

says (iv. 3. 185) that he had seen "the tyrant's power afoot." The strength of his adversaries, and the revolt of his own troops (v. 2. 18), had probably led him to retreat into his castle.

6. *Nightgown.* See on ii. 2. 70 above.

11. *Effects.* Actions. Cf. *Ham.* iii. 4. 129, *Lear*, i. 1. 188, ii. 4. 182, etc.

12. *Slumbery.* Used by S. only here.

13. *Actual.* "Consisting in doing anything, in contradistinction to thoughts or words" (Schmidt); as in *Oth.* iv. 2. 153, the only other instance of the word in S.

22. *Close.* Hidden; as in *J. C.* i. 3. 131, etc.

25. *'T is her command.* Dr. Bucknill asks: "Was this to avert the presence of those 'sightless substances' (i. 5. 49) once impiously invoked? She seems washing her hands, and 'continues in this a quarter of an hour.' What a comment on her former boast, 'A little water clears us of this deed!'"

27. *Are shut.* The folio reading, generally changed to "is shut." *Sense* is apparently a plural like *horse*, etc. See on ii. 4. 14. Cf. *Sonn.* 112. 10: —

> "my adder's sense
> To critic and to flatterer stopped are."

38. *Hell is murky.* Steevens thinks that she imagines herself talking to Macbeth, and that these are his words which she repeats contemptuously; but it seems better (with Clarke and Noble Butler) to regard them as the expression of her own dread of hell.

48. *You mar all*, etc. Alluding to the terror of Macbeth, when the Ghost broke in on the banquet.

49. *Go to.* Often used as an expression of exhortation or reproof. Cf. *Temp.* iv. 1. 253, *Oth.* iv. 2. 194, etc. See also *Genesis*, xi. 3, 4, 7 and xxxviii. 16, 2 *Kings*, v. 5, etc.

54. *Smell.* Verplanck, after remarking that "the more agreeable associations of this sense" are often used for poetic effect, adds: "But the smell has never been successfully used as a means of impressing the imagination with terror, pity, or any of the deeper

emotions, except in this dreadful sleep-walking scene of the guilty Queen, and in one parallel scene of the Greek drama, as wildly terrible as this. It is that passage of the *Agamemnon* of Æschylus, where the captive prophetess, Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapours of the tomb breathing from the palace of Atrides, as ominous of his approaching murder."

58. *Sorely charged.* Heavily laden. Cf. iv. 3. 210: "the o'erfraught heart."

60. *The dignity*, etc. The queenly rank of the lady.

64. *Which.* See on i. 2. 21 above.

68. *On 's.* Of his. Cf. "on 't," i. 3. 42, and iii. 1. 130. See also *Lear*, i. 4. 114, iv. 5. 20, etc.

81. *Remove*, etc. Lest she commit suicide. On *annoyance*, cf. *K. John*, v. 2. 150, *T. and C.* i. 3. 48, etc.

83. *Mated.* Bewildered, paralyzed. Cf. *V. and A.* 909, *C. of E.* iii. 2. 54, v. 1. 281, and 2 *Hen. VI.* iii. 1. 265.

SCENE II. — 3. *Revenges.* For the plural, see on iii. 1. 121, and cf. *M. for M.* iv. 3. 140, *A. W.* v. 3. 10, *T. N.* v. 1. 385, *Cor.* iv. 5. 143, etc.

Dear causes. Causes in which they are intensely interested. Cf. *Lear*, iv. 3. 53: "Some dear cause." *Dear* often meant "earnest, heartfelt, vital," and was applied to what was disagreeable or hateful as well as what was agreeable and lovable.

4. *Alarm.* Call to arms. See on "alarum'd," ii. 1. 53 above.

5. *The mortified man.* "The veriest ascetic" (Moberly). Cf. *L. L. L.* i. 1. 28. Schmidt explains *mortified* as "deprived of vital faculty, made apathetic and insensible." There is little to choose between the two.

8. *File.* List. See on iii. 1. 94 above.

10. *Unrough.* Beardless. Cf. *Temp.* ii. 1. 250: "rough and razorable." See also *W. T.* i. 2. 128, iv. 4. 744, etc.

11. *Protest.* Proclaim. Cf. iii. 4. 105: and on *first of manhood*, iii. 1. 117.

13. *Lesser.* S. uses it several times as an adverb. See on i. 3. 65.

15. *He cannot buckle,* etc. We have the same metaphor in *T. and C.* ii. 2. 30: —

> "And buckle in a waist most fathomless
> With spans and inches so diminutive
> As fears and reasons."

Distemper'd = disordered, disorganized.

18. *Minutely.* Happening every minute, continual; used nowhere else by S.

20. *Nothing.* Adverbial, as in v. 4. 2. For the figure that follows, cf. i. 3. 145.

23. *Pester'd.* Troubled, perplexed. Cf. *Ham.* i. 2. 22, *T. and C.* v. 1. 38, etc. On *to recoil* (= for recoiling), cf. iv. 3. 19.

27. *Medicine.* Some critics take this to mean physician (Fr. *médecin*), as in *A. W.* ii. 1. 75 and *W. T.* iv. 4. 598; but the next line rather favours taking it in its ordinary sense. *Him* may refer to Malcolm, as Heath suggests, not to *medicine.* It is not easy to decide between the two interpretations. Cf. iii. 4. 76.

30. *Dew.* Also used as a verb in *V. and A.* 66, *M. N. D.* ii. 1. 9, *R. and J.* v. 3. 14, etc.

SCENE III. — 1. *Them.* That is, the thanes.

3. *Taint.* Be infected. Cf. *Cymb.* i. 4. 148, and *T. N.* iii. 4. 145.

5. For *pronounce,* cf. *Hen. VIII.* i. 1. 196.

8. *English epicures.* The Scotch often accused the English of gluttony. The English too brought similar charges against their Continental neighbours. Delius quotes from the drama of *Edward III.*, falsely attributed to Shakespeare: —

> "Those ever-bibbing epicures,
> Those frothy Dutchmen, puff'd with double beer."

9. *The mind I sway by.* That is, am directed by. Some explain it, "by which I bear rule."

10. *Sag.* Droop. The word appears to be only provincial in

England. Like some other words I have noted in S., it is still in common use in New England. See on *sliver'd*, iv. 1. 28 above.

13. *There is.* The singular verb is often used with numbers, which seem to be viewed as an aggregate.

15. *Lily-liver'd.* Cowardly. Cf. *Lear*, ii. 2. 18: "A lily-liver'd, action-taking knave;" *M. of V.* iii. 2. 86: "livers white as milk;" 2 *Hen. IV.* iv. 3. 113: "the liver white and pale," etc. *Patch* = clown, fool; as in *Temp.* iii. 2. 71, *C. of E.* iii. 1. 32, etc.

16. *Linen cheeks.* Steevens quotes *Hen. V.* ii. 2. 74: "Their cheeks are paper." See on iii. 4. 116.

20. *Push.* Attack, onset; as in *J. C.* v. 2. 5, etc.

21. *Will cheer me*, etc. The 1st folio has "Will cheere me euer, or dis-eate me now"; the other folios have "disease" for "dis-eate." Capell conjectured "disseat," which has been generally adopted by the editors, with Bishop Percy's suggestion of "chair" for *cheer*. S. uses neither *disseat* nor the verb *chair* anywhere else. Furness suggests *dis-ease*, which, as he remarks, "is the logical antithesis to *cheer*, and is used with no little force in the earlier versions of the New Testament." Cf. *Luke*, viii. 49 (both in Cranmer's Version, 1537, and in the version of 1581): "Thy daughter is dead, disease not the Master." Cotgrave gives "disease, trouble," etc., as translations of the Fr. *malaiser*. Furness might have added as a confirmation of his reading that in the only other instance in which S. uses *disease* as a verb it is in this sense. See *Cor.* i. 3. 117: "She will but disease our better mirth." He uses the noun *disease* in the sense of trouble, vexation; as in *A. W.* v. 4. 68 and *T. of A.* iii. 1. 56.

23. On *yellow leaf*, cf. *Sonn.* 73. 1: —

> "That time of year thou mayst in me behold
> When yellow leaves, or none, or few, do hang
> Upon those boughs," etc.

24. *Old age.* Clarke suggests that Macbeth's mention of himself as in the autumn of life is "one of those touches of long time

systematically thrown in at intervals, to convey the effect of a sufficiently elapsed period for the reign of the usurper since his murder of the preceding king, Duncan." Furness asks: "May we not add as one of these 'touches' the tardy recognition of Ross by Malcolm in iv. 3. 160?"

35. *Moe.* More; used only with plural or collective nouns. Cf. *Much Ado*, ii. 3. 72: "Sing no more ditties, sing no moe" (where it rhymes with *so*, as it does in *R. of L.* 1479); *J. C.* ii. 1. 72: "there are moe with him," etc. *Skirr* = scour; used by S. only here and in *Hen. V.* iv. 7. 64, where it is intransitive.

43. *Oblivious.* Causing forgetfulness. S. uses the word only here and in the compound "all-oblivious" (forgetful of all), *Sonn.* 55. 9.

44. *Stuff'd bosom of that perilous stuff.* There may be a corruption of the text here, as many critics have supposed, but similar repetitions are not uncommon in S. Cf. v. 2. 19 and v. 8. 72 in the present play. See also *A. and C.* i. 1. 44, *A. W.* ii. 1. 163, v. 1. 35, *R. and J.* iii. 2. 92, *K. John*, ii. 1. 471, etc.

48. *Staff.* Lance, according to Schmidt; as in *K. John*, ii. 1. 318, *Rich. III.* v. 3. 65, 341, *Much Ado*, v. 1. 138, etc. It may be "the general's bâton," as Wright explains it.

50. *Come, sir, dispatch.* This is said to the attendant who is buckling on the armour. The agitation of the speaker's mind is marked by the conflicting orders he gives the man. *Cast* was the technical term for finding out disorders by inspection of the urine.

52. *Purge*, etc. Cf. iii. 4. 76 above.

55. *Senna.* The reading of the 4th folio. The 1st has "Cyme"; the 2d and 3d, "Cœny."

59. *Bane.* Ruin, destruction; as in *T. and C.* iv. 2. 98, *T. A.* v. 3. 73, etc.

61, 62. This second "rhyming tag" may be spurious.

SCENE IV. — 2. *That chambers will be safe.* The allusion may be to the spies mentioned at iii. 4. 131; or, perhaps, to Duncan's murder.

6. *Discovery.* This refers to Macbeth's spies.

10. For *set down* = sit down, or begin a siege, cf. *Cor.* i. 2. 28, i. 3. 110, *T. of A.* v. 3. 9, etc.

11. *Given.* The sense seems to require "gain'd," "ta'en," or "got," all of which have been suggested as emendations; but it may mean "given them."

12. *More and less.* Great and small. Cf. 1 *Hen. IV.* iv. 3. 68: "More and less came in with cap and knee;" 2 *Hen. IV.* i. 1. 209: "And more and less do flock to follow him," etc.

14. *Let our just censures,* etc. "Let our just decisions on the defection of Macbeth's followers attend upon the actual result of the battle, and let us meanwhile be industrious soldiers; that is, let us not be negligent through security" (Elwin). On *censure* = judgment, opinion, cf. *W. T.* ii. 1. 37, *Hen. VIII.* i. 1. 33, *Rich. III.* ii. 2. 144, etc.

18. *Owe.* Here used in the modern sense, as in i. 4. 22 and v. 2. 26. For the other meaning (= have, possess) cf. i. 3. 76, i. 4. 10, and iii. 4. 113. "The decision of the battle will show us what we have, and at the same time what it is our duty yet to do."

20. *Arbitrate.* Decide. Mere speculations are of no use; fighting must settle it.

SCENE V. — 5. *Forc'd.* Reinforced, strengthened.

6. *Dareful.* Used nowhere else by S.

7. *Beat.* S. uses both *beat* and *beaten* for the participle, but the latter more frequently.

10. *Cool'd.* Felt the chill of fear or apprehension.

11. *Fell.* Literally, skin. Cf. *A. W.* iii. 2. 55 and *Lear,* v. 3. 24.

12. *Treatise.* Tale, story; as in *V. and A.* 774 and *Much Ado,* i. 3. 317, the only other instances in which S. uses the word. On *rouse,* cf. iii. 2. 53 above.

13. *As.* As if. Cf. i. 4. 11 above. On the passage, cf. *Ham.* iii. 4. 121. For *with,* see on iv. 2. 32.

14. *Direness.* Horror. Not used elsewhere by S.

15. *Once.* Ever, at any time; as in iv. 3. 167. Cf. *Rich. II.* ii. 3. 91, *Ham.* i. 5. 121, etc. *Start* = startle; as in *T. and C.* v. 2. 101, etc.

17. *She should have died hereafter.* It has been suggested that *should* = *would* ("She would have died some day"); but it is probably an expression of disgust that it should have happened when he had so much else to trouble him.

21. *Last syllable.* Cf. *A. W.* iii. 6. 75: "even to the utmost syllable of your worthiness."

23. *Dusty.* Collier quotes Anthony Copley, *Fig for Fortune*, 1596: "Inviting it to dusty death's defeature."

24. *A poor player*, etc. Cf. *T. and C.* i. 3. 153: "Like a strutting player." S. has frequent figurative allusions to the stage; as in i. 3. 128 and ii. 4. 6 above.

30. *Gracious my lord.* See on iii. 2. 27 above.

37. *This three mile.* On *this*, cf. 1 *Hen. IV.* iii. 3. 54; and for *mile* in the plural, *M. W.* iii. 2. 33, *Much Ado*, ii. 3. 17, etc.

40. *Cling.* Shrink or shrivel up. Moor, in his *Suffolk Words*, gives: "*Clung*: shrunk, dried, shrivelled; said of apples, turnips, carrots," etc.

42. *Pull in.* Rein in, check. Cf. Fletcher, *Sea Voyage*, ii. 1:—

> "All my spirits,
> As if they had heard my passing-bell go for me,
> Pull in their powers and give me up to destiny."

"Pall in" and "pale in" have been suggested as emendations.

49. *Gin.* See on i. 2. 25. On *aweary*, cf. *M. of V.* i. 2. 2, *M. N. D.* v. 1. 255, etc.

50. *The estate of the world.* From the context this would seem to mean "this worldly life," and *undone* = ended. It is otherwise explained as "the world's settled order."

51. *Alarum-bell.* See on ii. 1. 53. On *wrack*, cf. i. 3. 114.

52. *Harness.* Armour; as in *T. and C.* v. 3. 31, *A. and C.* iv. 8. 15, etc. See also 1 *Kings*, xxii. 34, 2 *Chronicles*, xviii. 33 and ix. 24.

SCENE VI. — 1. *Leavy.* Leafy. Cf. *Much Ado*, ii. 3. 75.

2. *Show.* See on i. 3. 54 above.

4. *Battle.* Battalion. Cf. *J. C.* v. 1. 4, v. 3 108, *Hen. V.* iv. 3. 69, etc.

7. *Do we but find.* If we only find.

10. *Harbingers.* See on i. 4. 45 above.

SCENE VII. — 1. *They have tied*, etc. Cf. *Lear*, iii. 7. 54: "I am tied to the stake, and I must stand the course;" also *J. C.* iv. 1. 48: "For we are at the stake, And bay'd about with many enemies." Bear-baiting was a favourite sport in the olden time. The bear was tied to a stake, and a certain number of dogs allowed to attack him at once. Each of these attacks was called a *course.* Steevens quotes Brome, *The Antipodes*, 1638: "You shall see two ten-dog courses at the great bear."

2. *What 's he*, etc. See on iv. 3. 49 above.

4. *Young Siward.* His name was really Osbeorn; but his cousin Siward was slain in the same battle.

7. *Than any is.* Any *which* is.

17. *Kerns.* See on i. 2. 13 above.

18. *Staves.* The word *staff* was applied both to the shaft of a lance and to the lance itself. See on v. 3. 48. After *thou*, "must be encountered," or something equivalent, is understood.

20. *Undeeded.* Not used elsewhere by S.; and the same is true of *clatter* in the next line.

22. *Bruited.* Announced with noise; as in *Ham.* i. 2. 127.

24. *Gently.* Readily. Cf. *Temp.* i. 2. 298: "And do my spiriting gently."

27. *Itself professes.* Declares itself.

29. *Strike beside us.* "Strike the air," or "deliberately miss us." Cf. 3 *Hen. VI.* ii. 1. 129: —

> "Their weapons like to lightning came and went;
> Our soldiers', like the night-owl's lazy flight,

Or like an idle thresher with a flail,
Fell gently down, as if they struck their friends."

SCENE VIII. — There is no new scene in the folios.

1. *The Roman fool.* This alludes perhaps to Cato, whose suicide is mentioned in *J. C.* v. 1. 101; or it may refer more generally to "the high Roman fashion of self-destruction, as in Brutus, Cassius, Antony," etc.

2. *Whiles.* See on i. 5. 5.

4. *Of all men*, etc. A "confusion of construction," common even now.

7. *Bloodier villain*, etc. For the transposition, see on iii. 6. 48.

9. *Easy.* The adjective for the adverb, as often. *Intrenchant* = that cannot be cut; the active word in a passive sense. *Trenchant* is used actively in *T. of A.* iv. 3. 115.

13. *Despair.* Not elsewhere used transitively by S. The verb is similarly used in Ben Jonson's verses prefixed to the folio of 1623: —

"Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, since thy flight from hence, hath mourn'd like night,
And despaires day, but for thy Volumes light."

14. *Angel.* Genius, demon; as in *A. and C.* ii. 3. 21. We have *angel* in a bad sense in 2 *Hen. IV.* i. 2. 186, *Lear*, iii. 6. 34, *C. of E.* iv. 3. 20, etc. *Still* = constantly; as in iii. 1 21, etc.

18. *My better part of man.* Cf. *A. and C.* iv. 6. 39: "my latter part of life," etc.

20. *Palter.* Equivocate. Cf. *T. and C.* ii. 3. 244, *J. C.* ii. 1. 126, etc.

24. *And live to be the show*, etc. Thus Antony threatens Cleopatra in *A. and C.* iv. 12. 36. For *the time*, cf. i. 5. 63, i. 7. 81, and iv. 3. 72.

26. *Upon a pole.* That is, upon a cloth hung to a pole. No explanation would seem to be needed, but some critics have thought it necessary to change *pole* to "scroll" or "cloth."

34. *Him.* The cases of pronouns are often confused by S. and other writers of the time. See on iii. 4. 14 above.

36. *Go off.* Die; as "take off" = kill, in i. 7. 20 and iii. 1. 104.

40. On *only . . . but*, cf. 2 *Hen. IV.* i. 1. 192: "My lord, your son had only but the corpse," etc.

41. *The which.* See on iii. 1. 16 above.

42. *Unshrinking station.* Unshrinking attitude. Cf. *Ham.* iii. 4. 58, and *A. and C.* iii. 3. 22, where *station* is similarly used.

49. *Wish them to.* Wish to them; "the relation of the dative and accusative peculiarly inverted."

52. *Parted.* Departed, died. Cf. *Hen. V.* ii. 3. 12, *Rich. III.* ii. 1. 5, etc. On *paid his score*, cf. line 39 above.

54. *Stands.* This is explained by Holinshed, who states that the tyrant's head was set upon a pole.

56. *Pearl.* Used somewhat like *flower* as applied to more than one person in "the flower of the kingdom," etc.

61. *Loves.* See on iii. 1. 121 above: also *L. L. L.* v. 2. 793, 798, *W. T.* i. 1. 10, *J. C.* iii. 2. 241, etc.

66. *Exil'd friends abroad.* See on iii. 6. 48. Cf. 7 above.

68. *Producing forth.* Bringing forward; that is, in a court of justice. Cf. *J. C.* iii. 1. 228: "Produce his body to the market-place." See also *W. T.* iii. 2. 8, *A. W.* iv. 1. 6, *K. John*, i. 1. 46, etc.

70. *Self and violent hands.* Cf. *Rich. II.* iii. 2. 166: "self and vain conceit."

72. *The grace of Grace.* This is a favourite repetition with S. Cf. *T. G. of V.* iii. 1. 146, and *A. W.* ii. 1. 163. See on v. 3. 44.

74. *One.* Rhyming with *Scone*, in accordance with the old pronunciation of *one* (like *own*). Cf. *V. and A.* 293, and *Sonn.* 39. 6.

75. *Scone.* See on ii. 4. 31 above.

APPENDIX

Comments on Some of the Characters

Banquo. — Several critics have taken the ground that Banquo was not "the soul of honour" that has generally been assumed. The German Flathe (quoted by Furness in his "New Variorum" edition of the play) argued in 1863 that he was a bad character. In 1893 a little book entitled, *Some Few Notes on Macbeth*, was privately printed by Mr. M. F. Libby, English master of the Jameson Avenue Collegiate Institute, Toronto, the main purpose of which was to prove "that Cawdor died unjustly, that he was no traitor, but an honourable gentleman, sacrificed to ambition by Macbeth, Banquo, and Ross."

In *Poet-lore* for January, 1899, Mr. C. S. Buell agrees with these critics in their estimate of Banquo. These novel views are maintained by all three writers with much ingenuity, but I believe they can be shown to be wrong in every particular.

In the first place, it is pretty certain that the play was written just after James came to the throne. Banquo was held to be an ancestor of the new king, and Shakespeare directly refers to this in iv. 1, where, in the line of spectral monarchs called up by the Weird Sisters, some appear "That twofold balls and treble sceptres carry," and the blood-boltered Banquo smiles and "points at them as his." Is it conceivable that the ancestor of the sovereign whom the dramatist thus desired to compliment would be represented as the accomplice of the regicide Macbeth?

Note, also, Macbeth's own estimate of Banquo as expressed when he is meditating his murder (iii. 1. 48): —

"Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be fear'd; 'tis much he dares,
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety."

Shakespeare is fond of making his villains pay an honest tribute to the worth of the men against whom they are plotting; and Macbeth, like Orlando, Iago, Edmund, Antonio (in *The Tempest*, ii. 1. 286), and others, does it here as he had done it before with reference to the gracious Duncan. Observe that he goes out of his way, so to speak, in order to do it. This makes it the more significant; and, as in other instances of the kind, Shakespeare meant that we should note it. Otherwise, it would have been quite sufficient to make Macbeth base his fears of Banquo solely upon the fact that the Weird Sisters had "hailed him father to a line of kings."

Banquo, as Macbeth admits, is noble, wise, and brave; but Heaven help him when a perverse critic is determined to "spell him backward," or "turn him the wrong side out!" Banquo warns his friend to beware of trusting "the instruments of darkness," even when they tell us truths;" but, we are told, "he is preaching, not so much to Macbeth as to himself." The critic goes on to read a deal of stuff into Banquo's simple and honest utterance which is not there. "Realizing the danger of falling into temptation," he yet believes "that the only way to really fall is by doing something." I cannot see how this is implied in what Banquo has said; but our critic sees it and much more. The Weird Sisters have "asked him to do nothing, to say nothing that will prevent Macbeth from carrying out his scheme;" and he decides to obey them, "arguing with himself that he is not his brother's keeper, and that what Macbeth may do is no concern of his." But at this time why should he assume or even suspect that Macbeth is going to do anything, good or bad, to bring about the fulfilment of the prophecy? He does, to be sure, observe that his "partner's rapt." Well might any man

be at predictions so strange and startling, especially when at the very moment they begin to be verified; and what more natural than that a friend, noticing his absorption, should ascribe it to the "new honours come upon him"? But our critic asks: "Is it possible that Banquo does not suspect what Macbeth is thinking of in so absorbed a manner? Why is it necessary to call attention to his rapt condition at all?" To the first question I reply: Yes, it is possible; indeed, that he should suspect is inconceivable. Up to this time Macbeth has won "golden opinions from all sorts of people," Banquo included, as we know from what he has said (though not recorded by Shakespeare) in a following scene (i. 4. 54) when Duncan replies: —

> "True, worthy Banquo: he is full so valiant,
> And in his commendations I am fed;
> It is a banquet to me."

To the second question the obvious answer is that it is Shakespeare's device — and a very common one with him — for breaking up a long soliloquy, and at the same time giving another actor something to say that will at once be natural and also serve to relieve him from the awkwardness of standing and looking on with nothing to say.

The critic answers his own questions by saying that "two possible explanations present themselves," the first of which is "that Banquo, in his innocence, meant what he said." So far as Banquo is concerned, that is a perfectly natural and satisfactory explanation; for, as I have shown, Banquo *at this time* had no reason for suspecting that the thought of murdering Duncan had entered Macbeth's mind. Macbeth's soliloquy tells *us* that it *had*, but Banquo would not have believed it if anybody else had suggested it.

It was natural, moreover, that he should refrain from telling Ross and Angus what had just occurred; but if he had told them, it is

absurd to say that "Duncan would never have been murdered by the hand of Macbeth." This is a palpable *non sequitur*.

"But a second opportunity (to escape from destruction) was to come to" Banquo just before he retired for the night. He is sleepy, but does not want to go to sleep, because "a heavy summons lies like lead upon" him. This is merely due to Shakespeare's fondness for presentiments (illustrated so often in the plays), and does not show, as we are told by the critic, that "he feels, yes, he knows, that all is not as it should be," etc. He utters the prayer (ii. 1. 7):—

> "Merciful powers
> Restrain in me the cursed thoughts that nature
> Gives way to in repose!"

As the critic admits, this is "capable of the construction ordinarily put upon it, a devout prayer that he may be kept from bad dreams"; but he reads into it "more than meets the ear" or any unbiassed judgment—namely, that Banquo is "terrified by his waking thoughts as well," which have taken a "cursed" turn! Similarly, his natural exclamation of surprise when Macbeth is hailed Thane of Cawdor—"What, can the devil speak true?"—shows that "the real fall" of Banquo occurs; "the temptation is complete!"

When Macbeth endeavours to draw from Banquo some assurance that he will be loyal to him after he becomes king, adding that "it shall make honour for" him, Banquo, like the honest man he is, replies that this may be ("I shall be counsell'd," that is, will give due consideration to what Macbeth may then have to propose) if he loses no honour "in seeking to augment it," etc. Here again our critic reads into his words what is not justified by any fair understanding of them; he assumes that Macbeth wants him to help bring the prophecy of sovereignty to pass, "and yet he does not warn his friend," but goes off to bed to "dream of the honour that is so soon to come!"

After the murder of Duncan is known, Banquo, who perhaps

suspects that Macbeth had a hand in it, is the first to propose an investigation of this "most bloody piece of work." Then follows that noble utterance, in which he pledges himself, in God's name, to do his uttermost "to know it further" (ii. 3. 114): —

> "Fears and scruples shake us;
> In the great hand of God I stand, and thence
> Against the undivulg'd pretence I fight
> Of treasonous malice."

It would seem that this at least could not be twisted or tortured to support the theory we are considering; but our critic is equal to the occasion. Ah! "Fears and scruples!" The scruples are scruples of conscience, "because he has not done all he should have done"; and he fears "that he may fail to convince and so may bring ruin upon himself." So "his fears get the better of his scruples, and he remains silent." He is now "forever knit with a most indissoluble tie to the fortunes of Macbeth," and "his doom is sealed!"

Of course "Fears and scruples shake us" is naturally connected with what precedes. "Scruples" means "doubts, perplexities," as in the only other instance of the word in this play (iv. 3. 116) and often in other plays. Well might doubts and fears shake not Banquo alone but all the rest at the discovery of this mysterious act of treason and murder. What can be done but endeavour to probe the mystery? When Banquo suggests this, all heartily approve it.

But our critic would have Banquo tell at the moment what he knows of the prophecy of the Weird Sisters and suspects of Macbeth. He would have been a fool, a madman, to have done it. This was neither the time nor the place for doing it, and to have done it would almost inevitably have defeated the ends of justice. Banquo displays here the "wisdom" for which Macbeth gives him credit, and his fellow nobles have the good sense to recognize the fact.

The flight of Malcolm and Donalbain enables Macbeth to throw the suspicion of the murder upon them, and he secures the throne. Banquo evidently has seen that he can have no hope of turning the current of popular feeling against the murderer and usurper, as he now believes Macbeth to be. It is not until after the coronation (iii. 1. 1) that Shakespeare makes him distinctly indicate his suspicions, and he is murdered on the evening of that day. In the conversation with Macbeth that follows the soliloquy, and which takes place in the presence of Lady Macbeth and others, he is compelled to disguise his true feelings and to indulge in commonplace expressions of allegiance. Had he lived we may safely assume that he would have taken the earliest prudent opportunity of uniting his fortunes with those of Macduff and the fugitive princes against the bloody tyrant.

Much stress is laid by the critic on the fact that Banquo "dwells upon the prophecy" that he is to be the father of a line of kings. "It is a sweet morsel for him to chew upon." Why should he not feel an honest pride in it? He has seen that the prophecies of the Weird Sisters inevitably fulfil themselves, and he is willing to wait for the fulfilment of the prediction which concerns himself, or rather his descendants, though it may not be fulfilled until after his own death. Perhaps he remembered the significant utterances of the Weird Sisters — "Lesser than Macbeth, and greater," "Not so happy, yet much happier" — and understood their deeper meaning: greater, because of "his royalty of nature"; happier, in not giving his eternal jewel to the common enemy of man, only to feel, like Macbeth, that —

> "Nought 's had, all 's spent
> Where our desire is got without content."

Indeed, this utterance of the Weird Sisters really settles the question we are considering. It fixes the character of Banquo, and foreshadows the moral lesson of the play. At the outset Macbeth and Banquo appear together. They are friends and equals in rank and fortune. They are brave soldiers who up to this time have

won equal reputation in the field, and both alike can look forward to further honour and promotion. As they are returning from the battle with the forces of Norway the three hags cross their path. Their mission is to Macbeth, whom they have come to meet (i. 1. 7). They have no errand for Banquo, but after hearing their prophetic message to Macbeth, he asks them to speak to him, though he neither begs their favour nor fears their hate. They know the man, as they knew Macbeth, and the Power that makes for righteousness, whose ministers they are through the mysterious agency of evil, compels them to speak truth to him as they have spoken it to his friend. It is because their wiles have no power over him that he is happier than Macbeth, whom their prophecies instigate to crime and drive to destruction. If Macbeth had been offered the choice of being either king or the mere ancestor of kings, he would at once have decided on the former. The greater and happier fortune of Banquo did not consist alone or chiefly in the sovereignty that was to come to his descendants.

It seems to me, moreover, that to make Banquo bad would destroy the artistic balance of the drama. The royal pair of criminals, "magnificent in sin," need no iniquitous rivals near their infernal throne. Banquo is wanted on the other side. To Macbeth he seems, like Duncan, an obstacle in his ambitious career. He kills Duncan to get the throne, he kills Banquo in the hope of securing the succession to the throne for his own family. There is no "poetic justice" in either case; both, like Macduff's wife and children, are innocent victims of the sin of others, not of their own.

It is not to be wondered at that a critic who can believe Banquo bad should adopt (as Mr. Buell does) the notion that Macbeth was the third murderer. That question is settled beyond dispute by the fact that when one of the murderers appears in iii. 4, Macbeth does not know that Fleance has escaped. His surprise and disgust on learning this are evidently real, being expressed in *soli'oquy*, which gives us what the person actually believes and feels. If Macbeth

had been present when Banquo was slain, Shakespeare would not have introduced one of the murderers in that scene, or would have let Macbeth dismiss him as soon as he had reported what was done.

Mr. Libby, on the other hand, makes Ross the third murderer. He says of that worthy thane: "Ross, from a desire to curry favour with Macbeth, and from other motives, traduced and ruined Cawdor: Macbeth and Banquo allowed Cawdor to be ruined, that the words of the Witches might prove true: Cawdor was in the camp, unaware of the plot against him, and the conspirators, armed with the hasty command of the king, put him to death with complete injustice." Later Ross, having thus put Macbeth under obligations to him, follows the new Thane of Cawdor to Inverness, and becomes his chief minister after his accession to the throne of the murdered Duncan. "He is jealous of Banquo, who is the only courtier able to be his rival as chief adviser of Macbeth. He is the actual assassin of Banquo (the 'Third Murderer' of iii. 3). At the banquet he does all that a skilful intriguer can do to assist Lady Macbeth in protecting Macbeth in his aberration. Later on he becomes the agent of Macbeth in the murder of the Macduffs. At this time he sees Macbeth's power on the wane, and deserts him solely on that account. He goes to England and finds Macduff and Malcolm, and throws in his lot with the cause he rejected in iii. 4, when Macduff remained loyal toward Malcolm. He returns with the prince, sees Macbeth defeated, and as a reward of endless treachery is made an earl, escaping immediate punishment that the Fates may torture him later, in which he resembles Iago, whom he also resembles in many other respects."

I shall not waste time and space in defending Ross against these charges. I doubt whether the reader who has not seen Mr. Libby's book can, from a study of the small part that Ross has in the play, even guess what the critic supposes he finds in support of his theory concerning the man.

HECATE. — As I have said (p. 248 above), I fully agree with the

critics who believe that the part of Hecate is an interpolation by another hand than Shakespeare's.

In the first place, the measure of Hecate's speeches is against the theory that Shakespeare could have written them. She speaks in iambics, while the eight-syllable lines that he puts into the mouth of supernatural characters — witches, fairies, spirits, etc. — are regularly trochaic. In iii. 5, which is spurious throughout, the two lines of the First Witch are iambic, like those of the same personage in iv. 1. 125–132 ("Ay, sir, all this," etc.), which are also an obvious interpolation; but elsewhere she and her sisters speak only in trochaics when not using the ordinary blank verse, as occasionally they do.

Again, every word that Hecate utters is absurdly out of keeping with the context. In iii. 5, she begins by chiding the Witches for daring to "trade and traffic" with Macbeth without calling on her to bear her part. The reference to trading and trafficking appears to have been suggested by the common notion that the help of witches was to be secured by a bargain with them; and there seems to be a similar reference in iv. 1. 40, where Hecate, commending the Witches, says, "And every one shall share i' the gains." What can this possibly mean? What were the "gains" in the business? Macbeth has offered the Witches no bribe, nor have they intimated that they expect or desire any.

Besides, as mistress of the Witches, Hecate certainly has no reason to find fault with what they have done, or with the manner in which Macbeth has acted under their inspiration. She could not herself have managed the affair better. Wherein, so far as the Witches are concerned, has Macbeth proved "a wayward son, spiteful and wrathful"?

But this leads up to the reference to *love*, introducing an idea which Shakespeare has entirely excluded from his delineation of the Witches. He was familiar with it from his readings in Reginald Scot's *Discoverie of Witchcraft*, where we are told that "in a moone light night they [the Witches] seeme to be carried in the

aire to feasting, singing, dansing, kissing, culling, and other acts of venerie, with such youths as they love and desire most," etc. In *The Witch* of Middleton, which some critics have believed to be earlier than *Macbeth*, this idea is repeatedly introduced. Hecate, for instance, says of Sebastian: —

> "I know he loves me not, nor there 's no hope on 't;
> 'T is for the love of mischief I do this,
> And that we 're sworn to, the first oath we take."

Other allusions of this kind in the play are too gross for quotation here. The curious reader can refer to Middleton or to the extracts from the play in Furness's edition of *Macbeth*.

Some editors who did not doubt the authorship of this scene have felt that "loves" was incongruous here, and have suggested sundry emendations; as "*lives* for his own sake;" "loves *evil* for his own sake," etc. But these readings merely substitute one difficulty for another. Why should Macbeth be supposed to "live" or to "love evil" for the sake of the Witches rather than his own?

Hecate also tells the Witches to meet her "at the pit of Acheron," for "thither he [Macbeth] will come to know his destiny." The Folio does not indicate the locality of iv. 1; it simply has "*Thunder. Enter the three Witches*," like iii. 5. Rowe was the first to insert "*A Dark Cave*" — or "*A Cavern*," etc., as Capell and later editors have it. The Cowden-Clarkes have this note on "Acheron": "The Witches are poetically made to give this name to some foul tarn or gloomy pool in the neighbourhood of Macbeth's castle, where they habitually assemble." This is not satisfactory. The place is one where Lennox comes (iv. 1. 135), though not to consult the Witches. I suspect that Shakespeare had in mind the blasted heath where Macbeth first encountered them. However that may be, the reference of Hecate to Acheron is best explained as one of the many incongruities in this poor stuff thrust into the play by some hack writer at the suggestion of a theatrical manager.

Hecate's mention of the moon is suggested by the familiar idea (often found in Shakespeare's own work) of the "watery moon," not by the mythological connection of the goddess with that orb; and *profound* ("a vaporous drop profound") was probably introduced for the rhyme, though some critics have thought the epithet profoundly Shakespearian. Hecate says that she is going to use it for magic influence on Macbeth, but we hear nothing of it afterward. In iv. 1 the infernal *cuisine* seems to be entirely in charge of the three Witches, and Hecate appears only to commend them for what they have done.

As I have already said, the speech of the First Witch after the procession of spectral kings (iv. 1. 125–132) is another interpolation, and no less out of keeping than the stuff ascribed to Hecate. "What, is this so?" is appended to the preceding speech of Macbeth to prepare the way for it. Omit this and the Witch's speech, and Macbeth's "Where are they?" follows naturally on the sudden disappearance of the apparitions. The inserted speech is thrust in solely to prepare the way for the dance; and what could be more ridiculous than the reason given for this performance?

> "Come, sisters, cheer we up his sprights,
> And show the best of our delights.
> I 'll charm the air to give a sound
> While you perform your antic round,
> That this great king may kindly say
> Our duties did his welcome pay."

Imagine Macbeth, in his present mood, waiting patiently to see this beldame *ballet* through, and *then*, when the withered *danseuses* vanish, exclaiming: —

> "Where are they? Gone? Let this pernicious hour
> Stand aye accursed in the calendar!"

The attempt to "cheer up his sprights," even from the standpoint of Shakespeare's unauthorized collaborator, was evidently a

dismal failure. It did not occur to him to modify the speech that follows his preposterous interpolation.

A writer in *Poet-lore* is compelled to admit "the inferiority of Hecate's words, from a poetic standpoint," but the explanation of it is an amusing "trick of desperation." It is "an evidence of her genuineness as a creation of Shakespeare," who, "with his subtle sense of discrimination, made her what she represented to the popular mind: a creature approaching the reality of the human, — vulgar, prosaic, practical, yet in power akin to the divine." That was also the popular conception of the devil; and Milton, though familiar with Shakespeare, evidently missed an opportunity in not modelling his Satan after the pattern of this vulgar Hecate.

I may remind the reader that the managers of Shakespeare's day were much given to these sensational additions to Shakespeare's plays. The Hymen of *As You Like It* and the Vision in *Cymbeline* are clear instances of the kind. Some critics regard the Masque in *The Tempest* as another, but I cannot agree with them. Songs (like those from Middleton in iii. 5 and iv. 1 of *Macbeth*) and dances were often thus interpolated. These facts render the theory I have here advocated the more probable.

LADY MACBETH'S PHYSIQUE. — Dr. J. C. Bucknill, in his *Mad Folk of Shakespeare* (1867), asks, "What was Lady Macbeth's form and temperament?" Mrs. Kemble, as we have seen (p. 29 above), calls her "a masculine woman," but the majority of critics who have discussed the question think otherwise; and I heartily agree with them. Dr. Bucknill goes on to say: "In Maclise's great painting of the banquet scene she is represented as a woman of large and coarse development: a Scandinavian Amazon, the muscles of whose brawny arms could only have been developed to their great size by hard and frequent use; a woman of whose fists her husband might well be afraid. . . . Was Lady Macbeth such a being? Did the fierce fire of her soul animate the epicene bulk of a virago? Never! Lady Macbeth was a lady, beautiful and delicate, whose one vivid passion proves that her organization was instinct with nerve-force,

"Such a combination only, respectable in energy and strength of mind, and captivating in feminine loveliness, could have composed a charm of such potency as to fascinate the mind of a hero so dauntless, a character so amiable, so honourable as Macbeth — to seduce him to brave all the dangers of the present and all the terrors of a future world; and we are constrained, even whilst we abhor his crimes, to pity the infatuated victim of such a thraldom."

Campbell, on the other hand, in his *Life of Mrs. Siddons*, says of Lady Macbeth: "She is a splendid picture of evil, . . . a sort of sister of Milton's Lucifer; and, like him, we surely imagine her externally majestic and beautiful. Mrs. Siddons's idea of her having been a delicate and blond beauty seems to me to be a pure caprice. The public would have ill exchanged such a representative of Lady Macbeth for the dark locks and the eagle eyes of Mrs. Siddons."

Maginn (*Shakespeare Papers*, 1860) remarks: "Shakespeare gives us no hint as to her personal charms, except when he makes her describe her hand as 'little.' We may be sure that there were few 'more thoroughbred or fairer fingers' in the land of Scotland than those of its queen, whose bearing in public towards Duncan, Banquo, and the nobles is marked by elegance and majesty, and in private by affectionate anxiety for her sanguinary lord."

Fletcher (*Studies of Shakespeare*, 1847) says: "[Shakespeare] has combined in Macbeth an eminently masculine person with a spirit in other respects eminently feminine, but utterly wanting the feminine generosity of affection. To this character, thus contrasted within itself, he has opposed a female character presenting a contrast exactly the reverse of the former. No one doubts that he has shown us in the spirit of Lady Macbeth that masculine firmness of will which he has made wanting in her husband. The strictest analogy, then, would lead him to complete the harmonizing contrast of the two characters by enshrining this 'undaunted mettle' of hers in a frame as exquisitely feminine as her husband's is magnificently manly. This was requisite, also, in order to make her taunts of Macbeth's irresolution operate with the fullest intensity.

Such sentiments from the lips of what is called a masculine-looking or speaking woman have little moral energy compared with what they derive from the ardent utterance of a delicately feminine voice and nature. Mrs. Siddons, then, we believe, judged more correctly in this matter than the public."

Dowden quotes Mrs. Siddons and Dr. Bucknill approvingly, and says of the Lady: "Her delicate frame is filled with high-strung nervous energy. . . . She is Macbeth's 'dearest chuck.'"

Mr. F. S. Boas (*Shakspere and his Predecessors*, 1896) says: "It is plain that the woman who is addressed by her husband as 'my dearest chuck,' and who talks of her 'little hand,' must have been feminine in feature and in bearing. . . . She is not a tigress like Regan, a she-wolf like Margaret of Anjou, but a woman with the instincts of womanhood, which she cannot crush without a deliberate effort of will."

The Time-Analysis of the Play

This is summed up by Mr. P. A. Daniel in his paper "On the Times or Durations of the Action of Shakspere's Plays" (*Transactions of New Shakspere Society*, 1877–79, p. 207), as follows: —

"Time of the Play nine days represented on the stage, and intervals.

Day 1. Act I. sc. i. to iii.

" 2. Act I. sc. iv. to vii.

" 3. Act II. sc. i. to iv.

An interval, say a couple of weeks.

" 4. Act III. sc. i. to v.

[Act III. sc. vi., an impossible time.]

" 5. Act IV. sc. i.

[Professor Wilson supposes an interval of certainly not more than two days between Days 5 and 6; Paton marks two days. The general breathless haste of the

play is, I think, against any such interval between Macbeth's purpose and its execution.]

Day 6. Act IV. sc. ii.

An interval. Ross's journey to England. Paton allows two weeks.

" 7. Act IV. sc. iii., Act V. sc. i.

An interval. Malcolm's return to Scotland. Three weeks, according to Paton.

" 8. Act V. sc. ii. and iii.

" 9. Act V. sc. iv. to viii."

On i. 3 Mr. Daniel comments as follows: "Ross and Angus come from the King. Ross describes how the news of Macbeth's success reached the King, by post after post. He appears to have entirely forgotten that he himself was the messenger; he, however, greets Macbeth with the title of Cawdor, and Angus informs Macbeth that Cawdor lies under sentence of death for 'treasons capital,' but whether he was in league with Norway, or with the rebel [Macdonwald], or with both, he knows not. Ross did know when, in the preceding scene, he took the news of the victory to the King; but he also appears to have forgotten it; at any rate he does not betray his knowledge. Macbeth's loss of memory is even more remarkable than Ross's. He doesn't recollect having himself defeated Cawdor but a few short hours — we might say minutes — ago; and the Witches' prophetic greeting of him by that title, and Ross's confirmation of it, fill him with surprise; for, so far as he knows (or *recollects*, shall we say?), the thane of Cawdor lives, a prosperous gentleman."

As to the interval between Days 3 and 4, Mr. Daniel says: "Between Acts II. and III. the long and dismal period of Macbeth's reign described or referred to in Act III. sc. vi., Act IV. sc. ii. and iii., and elsewhere in the play, must have elapsed. Macbeth himself refers to it where, in Act III. sc. iv., speaking of his Thanes, he says: —

"'There's not a one of them but in his house
I keep a servant fee'd.'—

And again:—

"'I am in blood
Stepp'd in so far, that, should I wade no more,
Returning were as tedious as go o'er.'

Yet, almost in the same breath he says:—

"'My strange and self-abuse
Is the initiate fear *that wants hard use:*
We are yet but young in deed.'

"And the first words with which Banquo opens this Act—'Thou hast it now,' etc.—would lead us to suppose that a few days at the utmost can have passed since the coronation at Scone; in the same scene, however, we learn that Malcolm and Donalbain are bestowed in England and in Ireland: some little time must have elapsed before this news could have reached Macbeth. Professor Wilson suggests a week or two for this interval. Mr. Paton would allow three weeks."

Of iii. 6, Mr. Daniel says: "It is impossible to fix the time of this scene. In it 'Lennox and another Lord' discuss the position of affairs. The murder of Banquo and the flight of Fleance are known to Lennox, and he knows that Macduff lives in disgrace because he was not at the feast, but that is the extent of his knowledge. The other lord informs him that Macbeth did send to Macduff, and that Macduff has fled to England to join Malcolm; and that thereupon Macbeth 'prepares for some attempt of war.' All this supposes the lapse, at the very least, of a day or two since the night of Macbeth's banquet; but in the next scene to this we find we have only arrived at the early morning following the banquet, up to which time the murder of Banquo could not have been known; nor had Macbeth sent to Macduff, nor was the flight of the latter known. The scene in fact is an impossibility in any scheme of time, and I am compelled therefore to place it within brackets.

See Professor Wilson's amusing account of this 'miraculous' scene in the fifth part of *Dies Boreales* [reprinted in *New Shakspere Society Transactions*, 1875–76, pp. 351–58]."

List of Characters in the Play

The numbers in parentheses give the number of lines the characters have in each scene.

Duncan: i. 2(15), 4(36), 6(18). Whole no. 69.

Malcolm: i. 2(6), 4(10); ii. 3(14); iv. 3(141); v. 4(11), 6(6), 7(2), 8(20). Whole no. 210.

Sergeant: i. 2(35). Whole no. 35.

Lennox: i. 2(2); ii. 3(20); iii. 4(5), 6(32); iv. 1(6); v. 2(7). Whole no. 72.

Ross: i. 2(18), 3(16); ii. 4(26); iii. 4(5); iv. 2(19), 3(41); v. 8(9). Whole no. 134.

Macbeth: i. 3(50), 4(16), 5(4), 7(48); ii. 1(45), 2(39), 3(33); iii. 1(114), 2(41), 4(105); iv. 1(75); v. 3(55), 5(44), 7(10), 8(26). Whole no. 705.

Banquo: i. 3(42), 4(2), 6(8); ii. 1(24), 3(11); iii. 1(21), 3(4). Whole no. 112.

Angus: i. 3(12); v. 2(9). Whole no. 21.

Messenger: i. 5(5); iv. 2(9); v. 5(9). Whole no. 23.

Porter: ii. 3(40). Whole no. 40.

Macduff: ii. 3(40), 4(14); iv. 3(91); v. 4(3), 6(2), 7(10), 8(19). Whole no. 179.

Donalbain: ii. 3(9). Whole no. 9.

Old Man: ii. 4(11). Whole no. 11.

Attendant: iii. 1(1). Whole no. 1.

1st Murderer: iii. 1(10), 3(11), 4(7); iv. 2(4). Whole no. 32.

2d Murderer: iii. 1(8), 3(9). Whole no. 17.

3d Murderer: iii. 3(8). Whole no. 8.

Servant: iii. 2(2); v. 3(3). Whole no. 5.
Lord: iii. 4(3), 6(21). Whole no. 24.
1st Apparition: iv. 1(2). Whole no. 2.
2d Apparition: iv. 1(4). Whole no. 4.
3d Apparition: iv. 1(5). Whole no. 5.
English Doctor: iv. 3(5). Whole no. 5.
Scotch Doctor: v. 1(38), 3(9). Whole no. 47.
Menteith: v. 2(10), 4(2). Whole no. 12.
Caithness: v. 2(11). Whole no. 11.
Seyton: v. 3(3), 5(2). Whole no. 5.
Old Siward: v. 4(10), 6(3), 7(6), 8(11). Whole no. 30.
Young Siward: v. 7(7). Whole no. 7.
Fleance: ii. 1(2). Whole no. 2.
Son to Macduff: iv. 2(21). Whole no. 21.
1st Witch: i. 1(6), 3(34); iii. 5(2); iv. 1(40). Whole no. 82.
2d Witch: i. 1(6), 3(12); iv. 1(30). Whole no. 48.
3d Witch: i. 1(5), 3(14); iv. 1(29). Whole no. 48.
Hecate: iii. 5(34); iv. 1(5). Whole no. 39.
Lady Macbeth: i. 5(71), 6(11), 7(43); ii. 2(46), 3(6); iii. 1(3), 2(18), 4(40); v. 1(23). Whole no. 261.
Lady Macduff: iv. 2(42). Whole no. 42.
Gentlewoman: v. 1(27). Whole no. 27.
"*All*": ii. 3(2); iii. 5(1). Whole no. 3.

In the above enumeration parts of lines are counted as whole lines, making the total of lines in the play greater than it is. The actual number of lines is: i. 1(12), 2(67), 3(156), 4(58), 5(74), 6(31), 7(82); ii. 1(64), 2(73), 3(152), 4(41); iii. 1(142), 2(56), 3(22), 4(144), 5(37), 6(49); iv. 1(156), 2(85), 3(240); v. 1(87), 2(31), 3(62), 4(21), 5(52), 6(10), 7(29), 8(75). Whole no. in the play, 2108. The line-numbering is that of the Globe ed.

Macbeth is the shortest of the plays, with the exception of the *Comedy of Errors* (1778 lines) and *The Tempest* (2065).

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